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(Page 39)

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THE BEACH BOYS NEED YOU



THE SUPREMES

TOP TUNES song lyrics

I FEEL FINE
SHE'S A WOMAN
GOOGLE EYE • AMEN
LOVIN' PLACE
BOOM BOOM • WILD ONE
LEADER OF THE LAUNDROMAT
DON'T FORGET I STILL
LOVE YOU
ALWAYS SOMETHING THERE
TO REMIND ME
WILLOW WEEP FOR ME
HOW SWEET IT IS

TOP TUNES song lyrics

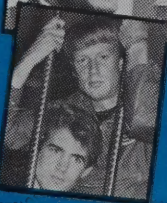
LOVE POTION NO. 9
COME SEE ABOUT ME
WITHOUT THE ONE
YOU LOVE
KEEP SEARCHIN' • SHA LA LA
DO WACKA DO
THE WEDDING
WALK AWAY
TOO MANY FISH
SATURDAY NIGHT AT
THE MOVIES
ANYWAY YOU WANT IT

ROGER MILLER

WHAT YOU
THINK OF
ELVIS

AL MARTINO

AN INTERVIEW
WITH
JAN & DEAN



ROCK & ROLL DOUBLEHEADER

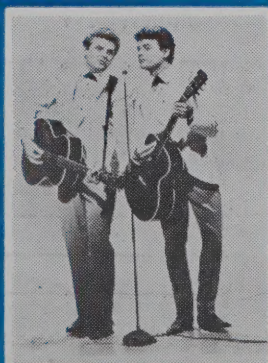


CHUCK BERRY ANIMALS

DEL SHANNON

ABC'S "SHINDIG"

NEW REPORT
FROM LIVERPOOL



TOP TUNES song lyrics

GOING OUT OF MY HEAD
WALKIN' IN THE RAIN
OH NO NOT MY BABY
DANCE DANCE DANCE
THE JERK • ASK ME
RIGHT OR WRONG
EVERYTHING'S ALRIGHT
BIG MAN IN TOWN
MOUNTAIN OF LOVE
SOMETIMES I WONDER
I'M GONNA BE STRONG
GETTING MIGHTY CROWDED



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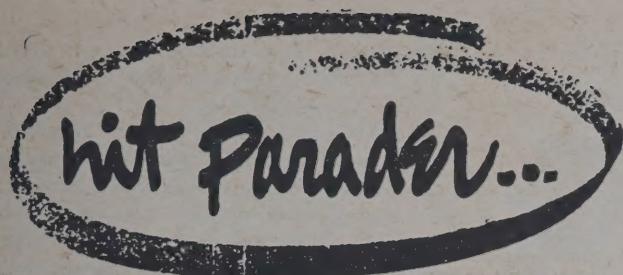
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March, 1965

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PHOTO CREDITS: Command Records; 23-26; Brooks Edler; 34-35

HIT PARADER is published bi-monthly by Charlton Publishing Corp., Division St., Derby, Connecticut. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn. under the act of March 3, 1879. Second Class Postage paid at Derby, Conn. Copyright 1965. All rights reserved. Printed in the U.S.A. Price per copy 35¢; annual subscription \$2.00; 12 issues \$3.00 Vol. XXIV, No. 15, Mar., 1965. Authorized for sale in the U.S. possessions and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, 529 Fifth Ave., New York, N.Y. 10017 and accompanied by stamped, self-addressed envelope. Advertising Representatives: Joseph Castelli, 529 Fifth Ave., 19th Floor, New York, N.Y. 10017; William R. Stewart, 1085 Walnut St., Des Plaines, Ill.; Murray Bothwell, 284 East Colorado Blvd., Pasadena, California; Daniel L. Scall, 66 Cushing Ave., Belmont, Mass.

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Chuck Berry's music has been the biggest influence on the British boom as well as a good deal of our own music. Brian Wilson of the Beach Boys who has successfully incorporated the Berry beat into the Beach Boys sound had this to say about Chuck, "It's hard to really state how much his revival has meant. It's just tremendous. You can hear that "Memphis" beat in dozens of the new records. Johnny Rivers and Lonnie Mack had a hit with it but the beat is everywhere."

When we visited the Animals in their hotel room between shows at the Paramount in New York, Eric Burdon was playing "Chuck's Greatest Hits" L.P. and sang every song along with Berry on the record. He knew every subtle voicing and pause on all the tunes. Eric said that working with Chuck was the greatest thing that ever happened to him in his life and . . . "Berry is the biggest single influence on the British music scene today." The Animals also have a swinging version of "Memphis" on their L.P.

When the Beatles hit these shores, the first thing that came to our mind was "Chuck Berry". Their guitar sound is undoubtedly Chuck's. In fact in their premiere batch of singles "Roll Over Beethoven" was the only one they hadn't written themselves.

Almost every album from a British group has at least one Berry song. The Rolling Stones recorded Chuck's "Come On" as a tribute to him.

As confirmation of Berry's resurgence, he has had a major comeback on the charts himself with three recent hits "Nadine", "No Particular Place To Go", "You Never Can Tell" and his latest "Little Marie," an answer song to "Memphis".

1964 marks his 14th anniversary in showbusiness, since he started out in 1952 in his hometown St. Louis, Illinois.

He worked his way to Chicago to meet his idol Muddy Waters who introduced him to Chess Records.

In 1955 the great classic "Maybelline" was released, and Chuck had a continuous stream of hits which brought him fame, royalties and a country club he calls "Berry Park" in Wentzville, Missouri, with a hotel, golf course, tennis court, swimming pool and all the trimmings.

On the movie screen he has appeared in the color film "Jazz On A Summer's Day" filmed during his 1958 appearance at the Newport Jazz Festival, "Mr. Rock and Roll" and "You Can Catch Me". In person he has appeared all over the world and had a recent triumphant tour of England. He is so big overseas that he has recorded tunes like "Fraulein" and "Crazy Arms" specifically for Europe. Of course, he is best known on record for his songs that



Chuck Berry, a musical dynamo.

have now become standards — "Memphis," "Johnny B. Goode," "Roll Over Beethoven", "Sweet Little Sixteen," "Maybelline" — songs that are part of the British repertoire.

Chuck's music is full of everyday things — cars, school, clothes, make-up, radios, phone calls — all packed into his lyrics giving them a racy, up-to-date appeal for which he has been called "The poet of the rock and roll age."

He pours his own experiences into his music. One of his pastimes is cruising around in his Ford Thunderbird to think things out. The result of one of those cruises was the tune "Jaguar And The Thunderbird."

Chuck did not make a comment on which one of his songs by another group or single he liked best, but he had a ball when the Animals backed him up at The Good Guys' Show. If it wasn't for Chuck's beat, there might never have been a British beat, or a Johnny Rivers beat or a Lonnie Mack beat or a Beach Boys beat or a . . .



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● KEEP SEARCHIN' (We'll Follow The Sun)

By Del Shannon

No one will understand
What I've gotta do
I've gotta find a place to hide
With my baby by my side
She's been hurt so much
They treat her mean and cruel
They try to keep us far apart
There's only one thing left we can do.

We gotta keep searchin', searchin',
Find a place to hide
Searchin', searchin', she'll be by my
side

If we gotta keep on the run
We'll follow the sun
We'll follow the sun.

It doesn't matter, doesn't matter what
people might say
She's mine and I'm gonna take her
anyway
We gotta keep searchin', searchin',
Find a place to stay
Searchin', searchin', every night and
day

If we gotta keep on the run
We'll follow the sun
We'll follow the sun.

We gotta keep searchin', searchin',
Find a place to hide
Searchin', searchin', she'll be by my
side

If we gotta keep on the run
We'll follow the sun
We'll follow the sun.

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● SATURDAY NIGHT AT THE MOVIES

By Barry Mann and Cynthia Weil

Well, Saturday night at 8:00 I know
where I'm gonna go
I'm gonna pick my baby up and take
her to the picture show

Everybody in the neighborhood
Is dressin' up to be there too
And we're gonna have a ball
Just like we always do.
A Saturday night at the movies
Who cares what picture you see
When you're huggin' with your baby
In the last row in the balcony.
Well there's technicolor and
cinemascope

A cast out of Hollywood
And the pop corn from the candy
stand

Makes it all seem twice as good
There's always lots of pretty girls
With figures they don't try to hide
But they never can compare
To the girl sittin' by my side.
A Saturday night at the movies
Who cares what picture you see
When you're huggin' with your baby
In the last row in the balcony.
Movies are better than ever
And just as dark as before
And Saturday night when you're with
your baby

Who could ask for anything more,
A Saturday night at the movies
Who cares what picture you see
When you're huggin' with your baby
In the last row in the balcony.

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● BOOM, BOOM

By John Lee Hooker

Boom, boom, boom, boom
Gonna shoot you right down
Right off your feet
Take you home with me
Put you in my house
Boom, boom, boom, boom.

Boom, boom, boom, boom
I like to see you strut
Up and down the floor
When you talk to me
That baby talk
Boom, boom, boom, boom.

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● LEADER OF THE LAUNDROMAT

By Paul Vance and Lee Pockriss
(Spoken)

1st boy: Is he really going out with
her?

2nd boy: I dunno.

3rd boy: Look, here he comes now,
let's ask him

1st boy: Hey, Murry, is it true
Betty's wearing your ring?

Murry: Uh, huh.

Who's that bangin' on the piano?

2nd boy: I dunno.

1st boy: You goin' out with her
tonight?

Murry: You bet your fern!

3rd boy: By the way, where'd you meet
her?

I met her one day at the laundromat
She turned around and smiled at me
Get the picture? (Yes we see)

An' that's when I fell in love with
the leader of the laundromat.

My folks were always putting her
down

Because our laundry came back brown
I don't care if they think she's bad
I fell in love, 'cause she looks so sad
I got a date tonight with the leader
of the laundromat.
(Spoken) Dang it!

My dad said find a laundry that's
new

How can I tell my baby we're through?
Gonna drive right into town
I don't care if my shirts are brown
I've got a date tonight with the
leader of the laundromat
(Spoken) Dang it!

(Spoken)

When I finally got there
I told her it was all over between us
I'll never forget the hurt little funny
look in her eye
She grabbed my laundry and ran into
the street

Directly into the path of a runaway
garbage truck
I yelled "watch out, watch out, watch
out, watch out."

(Spoken) Dang it!

I felt so messy standing there
My daddy's shorts were everywhere
Tenderly I kissed her goodbye
Picked up my clothes, they were
finally dry

I won't forget your love, oh leader of
the laundromat.

Oh ooo (spoken) who's that bangin'
on the piano?

I dunno.

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● WITHOUT THE ONE YOU LOVE

By Brian Holland, Lamont Dozier and Eddie
Holland

Baby I need your good loving
Got to have your loving right now
Baby so come into my empty arms
And make my life worth while
Because I'm not living baby
I only exist
I'll never love, I'll never smile no more
Don't care if I stay like this
Because without the one you love life
is not worthwhile

Without your love, my dear, I'm like a
motherless child
So come into my empty arms and make
my life worthwhile.

When I feel that old hurt coming on
I stop and cry like I'm crying right
now

People ask why would a grown man
cry

I drop my head and sadly reply
(Repeat chorus).

Sometimes I feel like a wanderer
Searching for peace within
I need you my darling, like a lost soul
needs a friend

So come into my empty arms
And fill my empty life
Nobody knows the emptiness I feel
I feel it right now
Nobody knows the loneliness I feel
I feel it right now
(Repeat chorus).

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● WILLOW WEEP FOR ME

By Ann Ronell

(As recorded by Chad & Jeremy)

Oh, Lord why did you send the
darkness to me?
Are the shadows forever to be?
Where's the light I'm longing to see
Oh, love once we met by the old willow
tree

Now you've gone and left nothing to
me
Nothing but a sweet memory.

Oh willow weep for me
Willow weep for me
Bend your branches green, along the
stream that runs to sea
Listen to my plea, listen willow and
weep for me.

Gone my lover's dream, lovely summer
dream

Gone and left me here to weep my
tears into the stream
Sad as I can be
Hear me willow and weep for me.

Whisper to the wind, and say that
love has sinned
To leave my heart a-breaking and
making a moan
Murmur to the night to hide her
starry light
So none will find me sighing and
crying all alone
Oh, weeping willow tree, weep in
sympathy

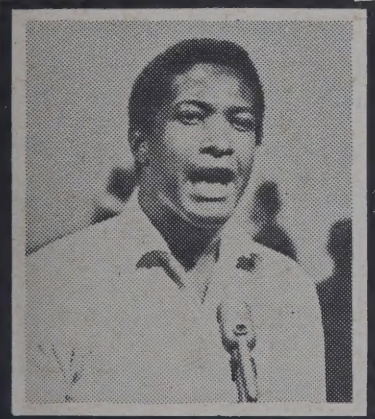
Bend your branches down along the
ground and cover me
When the shadows fall bend oh
willow and weep for me.

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ABC-TV's

SHOWBIZ





Sam Cooke brought his dynamic showmanship to Shindig.



Top, the Walker Bros. Below, the Righteous Bros. & Jerry Cole.



Shindig m.c. Jimmy O'Neil is a West Coast d.j. The dancer is Brenda Benet.

Pop music finally has its own showcase in a nation-wide TV network during prime evening time. Every Wednesday on ABC-TV top recording stars perform their big hit records on Shindig. It's a fast-paced half hour with imaginative camera-work and a corps of lively . . . seemingly-tireless . . . dancing girls.

Stars like the Beatles, Sam Cooke, Roy Orbison and the Everly Brothers have appeared. Newcomers, Gale Garnett ("We'll Sing In The Sunshine"), P.J. Proby ("Hold Me"), Manfred Mann ("Do Wah Diddy Diddy") and The Newbeats ("Bread And Butter") got the opportunity to sing their hit records on a coast-to-coast program thanks to Shindig. Such exposure can only boost a young entertainer's career.

Shindig gives up-and-coming talent a break too. Donna Loren, the Dr. Pepper Girl, Jackie & Gayle, formerly of the New Christy Minstrels, and the screaming Righteous Brothers have appeared on the series.

Early in the season, Shindig went to England to tape a special show. The Beatles were featured and they seemed more relaxed than on any previous TV stint. The reason may have been that Shindig producer Jack Good and director Rita Gillespie are England's number one television musical producer/director team. Before coming to work in America they had done several shows with the Beatles.

The supporting cast for the Beatles special included Sounds Inc., Tommy Quickly and several other very hairy young men and beat looking chicks with dark, sad eyes.



A special show featuring the Beatles was taped in England where Jack Good is T.V.'s top musical producer and a friend of the Beatles. Below, the Everly Brothers made a long awaited TV appearance on Shindig.



Jackie & Gayle used to sing with The New Chirsty Minstrels.

In contrast, the Shindig dancers with their hair ribbons and knee socks are fresh-scrubbed, carefree, energetic examples of the American girl. Credit should go to choreographer Andre Tay-ir for incorporating current dance steps — The Frug, Twist, Monkey, etc. — into the dance routines.

Shindig is the liveliest show on TV and one of the best things to ever happen to pop music.

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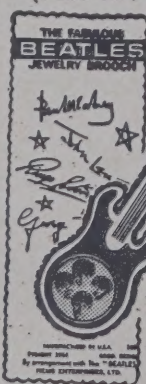
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THE PROBLEMS AL MARTINO OVERCAME

Twelve years ago a young Philadelphian by the name of Al Martino thought he had it made. He was at the top of the ladder with a million-seller, "Here In My Heart," and as far as Al was concerned he was there to stay.

"But," he confessed later, "it all happened too fast and I was too young to cope with it. In the past 11 years, it's been one frustration after another." Al's frustrations were plentiful. After "Here In My Heart" (1952) he produced several more hits for Capitol — "Take My Heart," "Wanted" and "Rachel," then the decline started. First, his record sales came to a complete stop and, as Al puts it, "I had to leave Capitol Records by popular demand." Next his marriage ended in divorce. By 1957, Al Martino was a forgotten name. Everything he attempted seemed to end in failure.

For the next few years, Al tried a number of different roads to the top. He entered the construction business (he had been in it with his father when he was a youngster in Philadelphia) in California but he lost money. Then he went to England and for the first time in several years he was able to make a living at his first love, singing. When Al remarried in 1959, he still had the hope that someday he would make a comeback.

That day came in 1962 when Al borrowed \$14,000 to make a comeback album. He took the LP to Capitol A&R man (now Vice President) Voyle Gilmore who had produced Al's previous recordings for Capitol in the early 1950's. Gilmore was so impressed by the performance he heard that he bought the album and signed Al to a long-term contract. On October 1, 1962 "The Exciting Voice of Al Martino" was released. "It had just enough success to give Voyle the confidence to let me record four singles." One of those singles was "I Love You Because." If that hadn't scored," Al said, "I would really have been in the soup." But the Martino luck had changed and "I Love You Because" did score, almost as big as "Here In My Heart" had 12 years earlier. Al followed this with a string

of hit singles and LP's — "I Love You Because," "Painted, Tainted Rose," "Living A Lie," "I Love You More And More Every Day," "Tears And Roses," "Always Together" and suddenly he found himself back at the top with records and in nightclubs (he was booked into the Copacabana where he received tremendous notices and then the Coconut Grove.) In 12 years he had traveled a full 360 degrees — from the top to the bottom and finally back to the top where he intends to stay.

Al Martino was born Alfred Cini on October 7, 1927 in South Philadelphia. His family originated in Abruzzi, Italy, and the Italian love song was a strong influence in the family. "We used to sing all day and go to the opera at night," recalled Al.

At 18 he joined the Navy and served throughout the Pacific in World War II. Afterwards he joined his father, Jasper Cini, and brothers in the family construction business. During the day he was a bricklayer but his nights were occupied with singing at local clubs.

In 1950, an old boyhood friend and



Al Martino's latest is "We Could."

singer, the late Mario Lanza, gave Al the encouragement he needed. He headed for New York and won one of the first of Arthur Godfrey's "Talent Scout" shows. His big break, however, was the discovery and recording of the song "Here In My Heart." Al recalls that he heard Lanza was going to record the song first. He asked Lanza if this was true and the famous singer said it was, but he agreed not to make the record so that Al could have a clear shot at what surely was his big chance.

Al still lives in Philadelphia with his wife, Gwendolyn, and their daughter Deborah, 3.

As for the future, Al says, "I plan to take advantage of every opportunity that's offered to me. And I'm going to be very careful in selecting material for future recordings. A lot of performers feel they can sell anything they put on wax, after they have a hit. This may be true for some, but it's a long shot at best."

● ASK ME

By Domenico Modugno, Bill Giant, Florence Kaye and Bernie Baum

Come to me, let this be the moment
that I've dreamed about
You're the only girl that I can't live
without
Trust me now but darling if you still
have doubt
Ask me if I wanted to caress you and
I'll confess
Ask me if I'm longing to possess you
I'll answer yes
Now that we're together I could hold
you close forever
And I swear that I would never let
you go
There's no questions that I care more
than you know
Love me darling, just be mine
completely
And there's nothing I won't do if you
just ask me.

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● DANCE, DANCE, DANCE

(As recorded by The Beach Boys)

By Brian Wilson
After six hours of school
I had enough for today
I hit the radio dial and
Turn it up all the way
I gotta dance
Right in the car
It's not too hard
Dance, dance, dance, yeah.

I put my big books down
And try to shake it up good
With my chick by my side
The radio sounds so good
I love to dance
Right there in the car
It's not too hard
Dance, dance, dance, yeah.
At a weekend dance
We like to show up last
I play it cool on the floor
While jumping in with the crowd
I love to dance
Right in the car
It's not too hard
Dance, dance, dance, yeah.

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● SHE UNDERSTANDS ME

By Merle Kilgore and Margie Singleton

You ask me why,
Why I love her
Whoa, whoa, dum de de de
Dum de da de doh
I'll tell you why,
Why I love her
Whoa, whoa, dum de de de
Dum de da de doh.

She understands me the way you
never did
She loves me, she loves me
The way you never did
She takes the time to notice I'm
around
She builds me up
She never lets me down.

You want to know
If I'll come back to you
Whoa, whoa dum de de de
Dum de da de doh
After knowing her
No other love will do
Whoa, whoa, dum de da de,
Dum de da de doh,
(Repeat Chorus).

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Draw the Musketeer

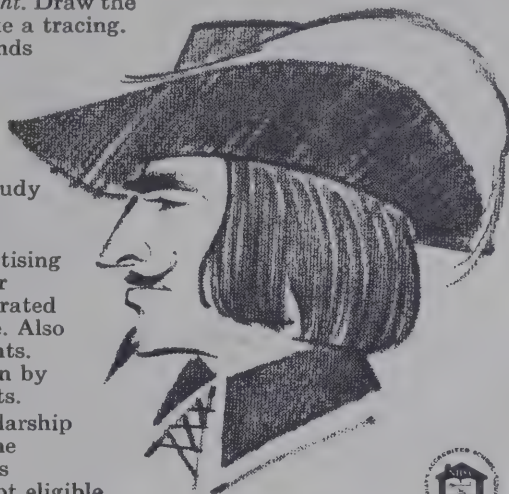
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LOSES 27 POUNDS IN 60 DAYS!

"I have just completed my second bottle of Slim-Pak capsules. When I started I weighed 180 pounds and measured 40 inches around the waist. I now weigh 153 pounds and have a 34 inch waist."

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"I am 16 years old and have been on the diet for 2 weeks and have lost 14 pounds. I have dieted many other times, but I have gotten the greatest satisfaction from the Slim-Pak diet. I am very seldom tired and usually do not get hungry between meals."

'I WAS GETTING DESPERATE!'

"I was getting desperate. I found I could not leave food alone. Now I have lost inches and pounds making it possible to get back in my size 9 again!"

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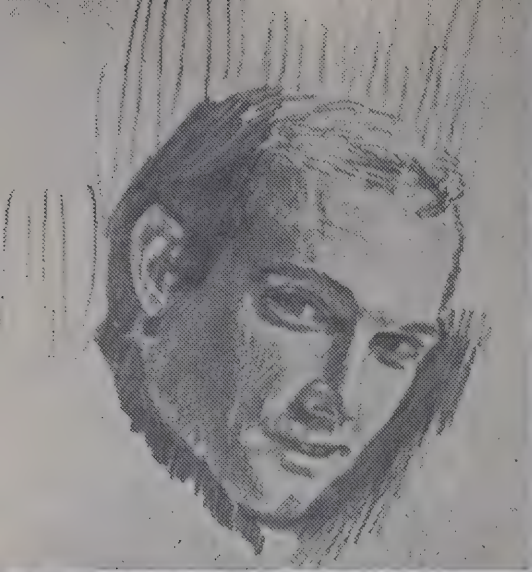
YES, I would like to lose 6 to 16 pounds in the next 30 days. I understand that there is a money back guarantee that I must lose those unwanted pounds without starving, needless calorie counting, or giving up many of my favorite foods.

Please rush: ☐ 30 day supply — \$4;
☐ 60 day supply — \$7; (save \$1);
☐ I am enclosing \$_____, send postpaid.
☐ Send C.O.D., I enclose \$1 deposit.

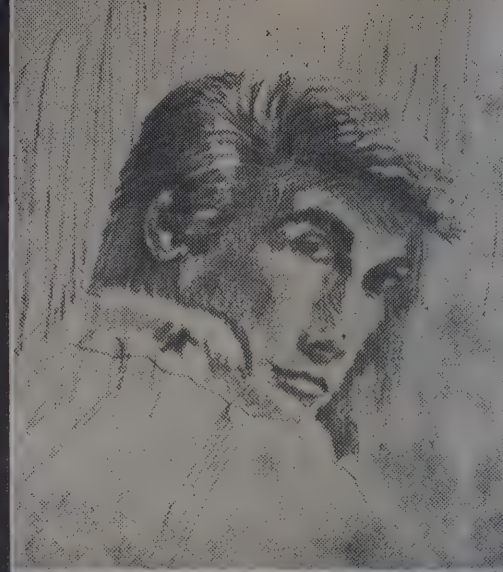
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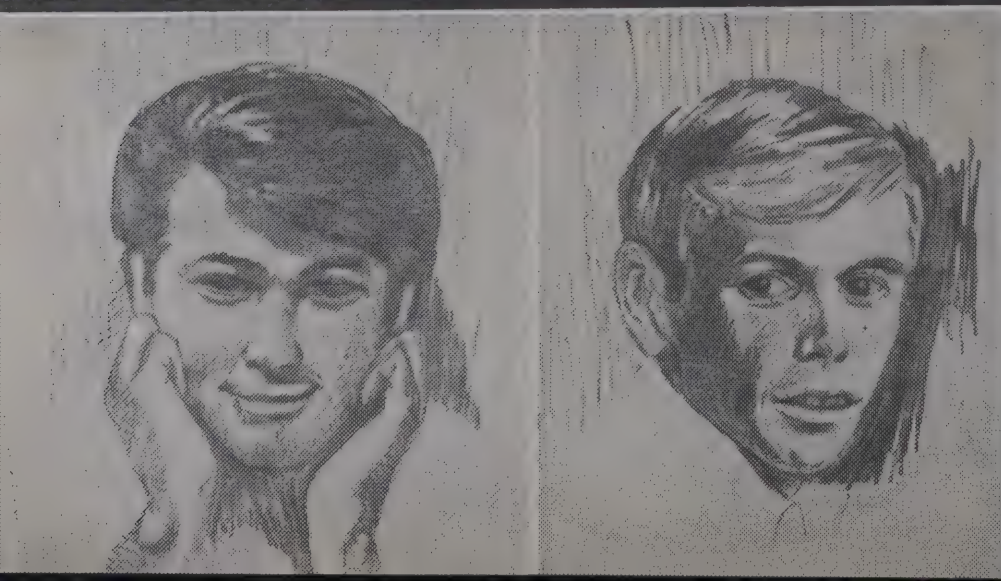
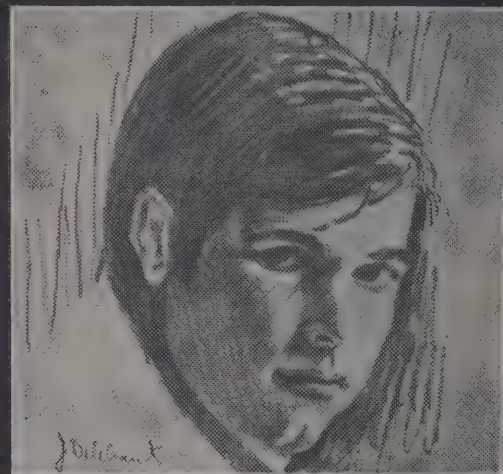


THE



BEACH BOYS

NEED



YOU

Are you a Beach Boy fan? No doubt most of you are. You made "When I Grow Up To Be A Man" a smash single for them and you bought so many of their "All Summer Long" and "Shut Down Vol. II" albums that they are the most popular singing group second only to the Beatles.

The Beach Boys are in a position to put American performers back on top and end the British invasion. In fact, they were so frustrated in their attempts to become number one that they offered to appear gratis on the Ed Sullivan Show in an effort to give American talent equal exposure with the British groups.

If you want to make the brilliant West Coast quintet number one, the Beach Boys need you, their fans, to give them support. In this article, HIT PARADER Magazine presents the Beach Boys facts to help you decide.

Currently there are several distinct schools of sound enjoying a great deal of success within the rock and roll context. We have the Nashville sound, Tamla Motown's Detroit sound, the British sound and the one we are concerned with here — the West Coast sound — founded and popularized by the Beach Boys.

Carl, Brian, Dennis, Al and Mike are only five of the California youths who are knocked out by the sunshine, water sports, hot rods and motor bikes also the subjects of West Coast music.

Just about everybody is ape over surfing and Brian can remember when his brother Dennis suggested that he write a song, eulogizing the sport. Brian was always interested in song writing, in fact, he wanted to go into the business someday. That's when he wrote "Surfin' Safari". His two brothers Carl and Dennis and two friends made their own recording of the song in September of 1961.

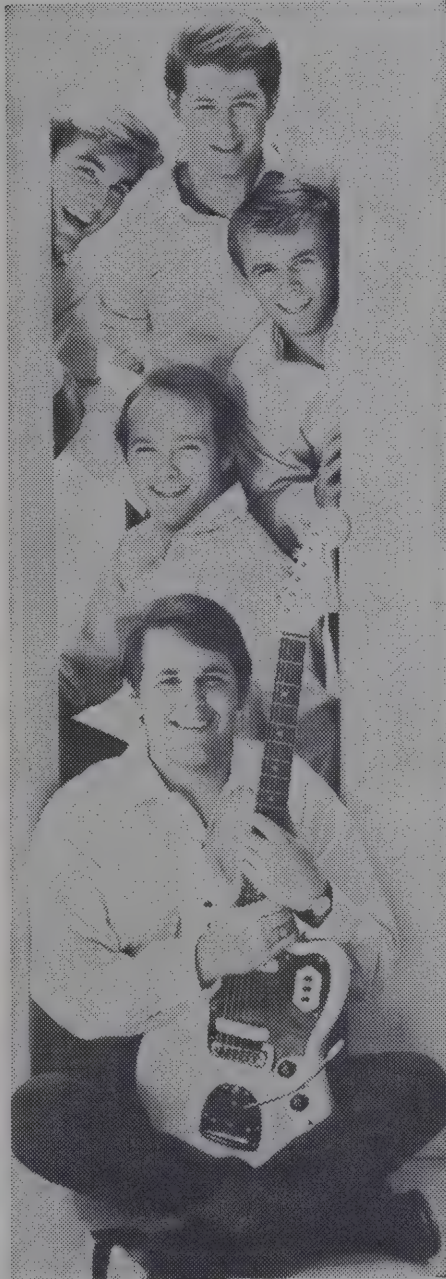
Carl, who was 14 at the time, was the only one who could play an instrument (guitar) and he played it on the record. Murray Wilson, the boys' father, flipped over the master and took it to Capitol Records who listened to it after making Wilson wait a month. Voyle Gilmore, president of A&R, signed them up immediately.

"Surfin' Safari" was released with "409" on the flip and the Beach Boys had their first hit under their belts. Inspired by the trend, others jumped on the sound. The most popular were the Chantays, The Marketts, The Sufaris, The Rip Chords, Dick Dale and Jan and Dean. Jan Berry recently commented on the success of the Beach Boys:

"That goes to show you. They don't have anything really different. They're just regular guys. They have a great sound. But personally, they're like any-

body else right out there in the audience. People associate themselves with them."

After "Surfin' Safari" the Beach Boys all learned to play instruments and they learned in a couple of months. Brian also learned how to produce a record so they wouldn't have to take orders from someone else. They make records the way they think kids would like them. At a recording session they give



Hot rods, motor bikes, surfing, the fun in the sun sports launched the group.

a young approach to their music. A session takes twice as long as anyone else. They get a big kick out of arriving late at the studio and wasting time horsing around. They never begin recording before 2 in the afternoon and they hit their peak between 8 p.m. and two or three in the morning. Brian writes and arranges all of their material and had

a particularly tough time getting the right feel for "Fun, Fun, Fun." The session was stretched over 4 days. When they went to record it the first time they were very tired and it didn't come out right. First they perfected the instrumental part and a couple of days later they recorded the vocal part. Brian even has control over the songs they release. He picks their hits for Capitol and they never seem to miss.

The Beach Boys don't want to fall into stereotype. That is the death knell of so many of the hit-miss people. Although they rode the surf, hot rod, and motor bike kicks, Brian keeps his eyes and ears open to what the young people are doing and thinking. Their recent single, "When I Grow Up To Be A Man," simply touched on the hopes and wishes of every young man and was out of the "trend" vein.

It is no accident that the Beach Boys harmony sounds somewhat like the Four Freshmen. Their arranger, Dick Reynolds, is one of Brian's idols. The Chuck Berry beat has also been a big influence. One of their hits "Surfin' U.S.A.," for instance, was the old Chuck Berry tune "Sweet Little Sixteen."

Brian is the real business man and hard worker in the group. While the other guys are out tooling around in their hot cars or surfing, Brian is locked in his office writing or coming up with new ideas. He doesn't like to write for other people but he did "Surf City," "Drag City" and "New Girl In School," for Jan and Dean, and was a co-writer for a dozen or so songs in the wave of "Beach Party" movies. He even played a bit role as one of the surfers in "Beach Party." Once in awhile, Brian plays tennis and he played football in high school. But his biggest love is music and his greatest ambition is a constant stream of two-sided hits.

Al Jardine is the only married Beach Boy and Brian is thinking about it too. His girlfriend sings with "The Honeys" one of the few female acts in the West coast movement. Brian feels that marriage hurts the group image if marriage comes after the group is a success. John Lennon was married before the Beatles made it and Brian thinks that this is an exception.

Brian admires the Beatles. He says that they made vocal groups more popular than ever and the fact that each Beatle is a big personality in himself was a partial reason for their success as a group.

On their recent tour the Beach Boys lost 500 pounds of personal belongings and equipment, yet every time they weighed in at an airport, their luggage was heavier. They began with less than 700 pounds and now it's up to 800 pounds.

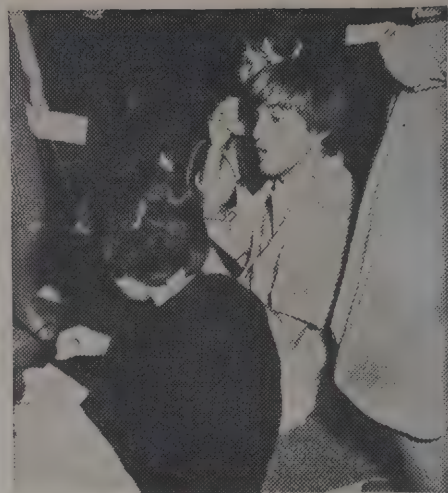


When they blew into N.Y., the W.M.C.A. Good Guys said "Hi."



Above, the Beach Boys check their coats for stolen buttons.

Below, they always perform wearing casual clothes.



Girls agree Dennis is a hunk.

When they're doing one-nighters they sleep one night and eat the next. They subsist on candy bars and hot turkey sandwiches. "They're the biggest bunch of characters" says their road manager, Don Rice. "They don't think alike; they're all off in different directions. The only kind of squabbles are what you'd expect to find between brothers."

They perform wearing casual clothes and during the first few numbers the audience screams so loud they can't even be heard. "Sometimes," says Carl, "We feel stupid because we're the only ones who can hear what we're singing. The important thing, though is that the audience has a good time. If they pay \$3.00 for a seat and can't have a good time, it hurts our record sales and us personally. The Treniers gave us many tips on how to please an audience and the Miracles has the best stage performance I've ever seen." Carl had a complex about his rotund build but managed to lose a lot of weight and the accompanying shyness. He is the

Dennis also handles drums.





Al backs up Carl's solo.

youngest in the group and the most sensitive to the others' feelings. He is also the most talented musician.

Dennis is a real handshaker and fun lover. He loves to meet new people, especially girls. He used to bleach his hair, but let it grow Beatle style after the surf trend went out with the tide. He is really a way-out nut and gets a bang out of sneaking into drive-ins hidden in the trunk of the car. He is a master at cooking his favorite-Beatle soup.

Mike Love is nervous and always biting his nails. He is the one who breaks everybody up at the recording sessions with his antics and crazy jokes. He is a cousin of the Wilsons'.

Al Jardine can be found with his nose in a book whenever the other boys are clowning around or snoozing. He enjoys talking about what he reads to anybody who is interested. Al's wife is his favorite hobby. He met Brian when they were classmates at Hawthorne High School. He was a member of one of Brian's singing groups in school.



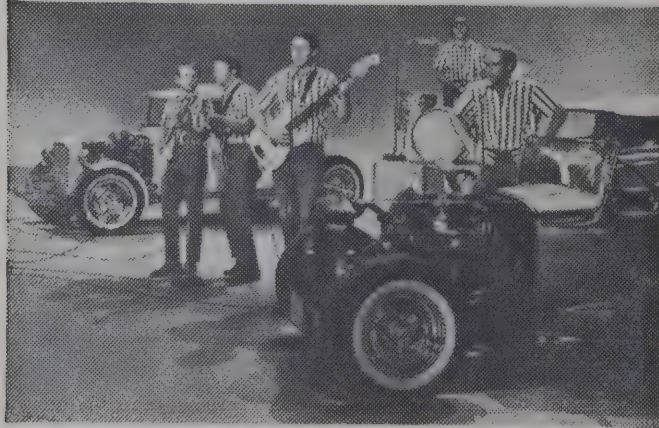
Typical crowd at a California concert was matched in a tour of England.

Below, cops hold back autograph seekers.

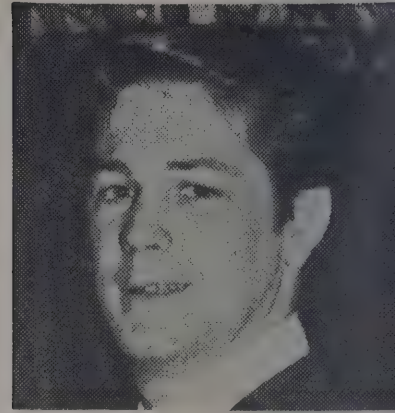




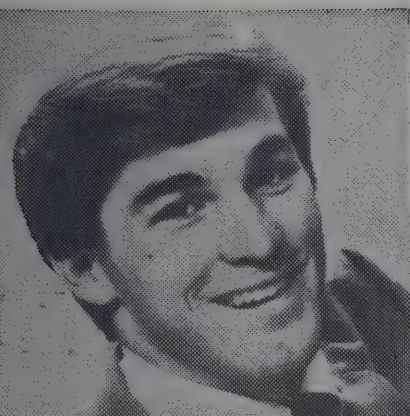
In a homey settings of hotrods, group belted out "I. Get Around" and boosted ratings for CBS.



Ed Sullivan finally got the Beachboys on his show. They offered to appear gratis.



NAME	BRIAN WILSON	
HOME	INGLEWOOD	
AGE	22	
FUNCTION IN GROUP	ORGAN, PIANO, BASS GUITAR	
CAR		
KIND OF GIRL	DON'T HAVE TIME TO DATE	
COLOR OF HAIR	DARK BROWN	
FUTURE GOAL	TO BE A RECORD PRODUCER AND MANAGE SOME TALENT	
FAVORITE COLOR	BROWN	
CLOTHES	YES	
FAVORITE SINGERS MUSICIANS	FOUR FRESHMEN CHUCK BERRY	
HOBBIES	SONG WRITING	
FUNNIEST OR MOST EMBARRASSING EXPERIENCE	ONCE WE WERE REFUSED IN AN EXCLUSIVE RESTAURANT BECAUSE WE DIDN'T HAVE TIES ON. I WENT INTO THE MENS ROOM AND MADE SOME OUT OF PAPER TOWELS AND WE GOT IN.	



DENNIS WILSON	CARL WILSON	AL JARDINE	MIKE LOVE
INGLEWOOD	INGLEWOOD	MANHATTAN BEACH	MANHATTAN BEACH
19	18	21	23
DRUMS	TAKE OFF GUITAR	RHYTHM GUITAR	LEAD VOCAL, SAX
XKE, JAGUAR	'64 GRAND PRIX	T. BIRD	JAG SEDAN
ONE WITH A SEXY MOUTH	ONE WITH A FACE, EYES, FIGURE, LEGS, HAIR AND PERSONALITY	ONE WITH NICE HAIR	ONE WITH LONG HAIR
BLONDE	DARK BROWN	BLONDE	BLONDE
SOMETHING IN MUSIC	A SOUP JOB WITH 4 ON THE FLOOR, COMPETITION CLUTCH AND DUAL QUADS	MUSICIAN	
	GREEN	RED	BLUE AND GREEN
CASUAL	CASUAL	DARK SUITS WITH YELLOW SOCKS	BERMUDAS AND BARE FEET
BEATLES CHUCK BERRY	BEATLES CHUCK BERRY	BEATLES	FOUR FRESHMEN
SURFING, FISHING	MEET INTERESTING PEOPLE	READING	MUSIC
I TOOK A GIRL OUT TO EAT AND I FORGOT MY MONEY SO SHE HAD TO PAY.			COP SHINED HIS LIGHT IN MY CAR WHILE I WAS PARKED IN A LOVER'S LANE.

"We had always hoped for a number one record", said The Supremes, "but it happened so suddenly it surprised us."

"Where Did Our Love Go" was their 9th record. "All the rest were flops as far as sales. About five were nice sellers, but never real big hits."

In a business where success may take a few weeks, or many years, the Supremes had learned that a recording artist can't always determine in advance just when the big break will arrive.

"While we were on tour with Dick Clark we called home and were told, 'Your new record is #38!' 'But it just came out!', we said. 'When we finished the tour and returned to Detroit the record was #1.'"

"Where Did Our Love Go" was the big record of the summer of 1964. It was as popular in the adult discotheques as it was in teen hangouts. Distinguished author William Saroyan mentioned the song in a Saturday Evening Post article on the G.O.P. presidential convention, calling it "a kind of strangely moving and meaningful fugue-harmony." The 45 sold a million copies and an l.p. with the same title

went soaring up the charts. "Where Did Our Love Go" even made the top three in England.

What pleases the Supremes most about their recent success is that now they can express their versatility on records. They've cut several new albums on the Motown label. One was recorded live in a nightclub, with the girls doing tunes like "Make Someone Happy" and "Anyone Who Had A Heart." On

repertoire to satisfy a variety of musical tastes.

"Once we did a show at the Steel Pier in Atlantic City with Dick Clark. We had to do five tunes, but of all the songs we'd recorded previously we only wanted to sing three. So we did two numbers from 'Funny Girl' — 'People' and 'You Are Woman'. We were surprised, and so was Dick, because the kids loved it."



Jean Pierre Aumont gives the trio the Shooting Star Award.

another l.p. they do English tunes — mostly Beatle hits — and two American numbers the Britishers revived, "Do You Love Me" and "You've Really Got A Hold On Me." The Supremes have even recorded country and western material, like "Tumbling Tumbleweed," and several show tunes.

"We can sing anything you want from folk to rock 'n' roll. Unfortunately though, all that many people want to hear is our latest record."

The Supremes have a broad enough

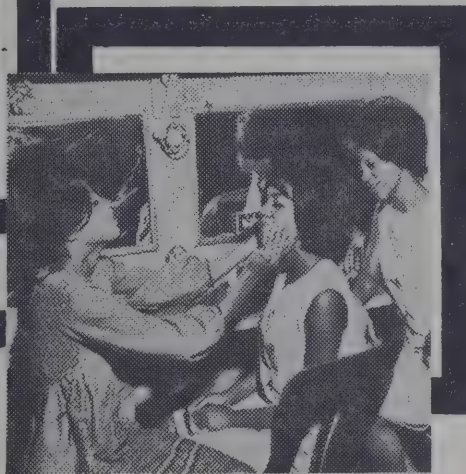
Nightclubs offer the best showcase for the Supremes' talent. The girls have been working bigger and better clubs every month with their classy act. After a socko engagement at the Twenty Grand Driftwood Lounge the manager said he'd never seen anyone go over like the Supremes.

It took a long time for them to reach their present high peak of success and popularity. Diana Ross, Mary Wilson and Florence Ballard had been close childhood friends in Detroit. They sang

THE SUPREMES HAVE ARRIVED



In their dressing room during a Murray the K show. Left, the Supremes onstage, and below, checking each other's makeup.



Off to Europe. "Baby Love" made #1 in England. Compare the very early photo of the Supremes (below) with a recent shot (right). Quite a change.



together in school or at parties and were encouraged to appear at church socials and local amateur shows. The girls used to rehearse with another singing group, five young men who called themselves The Primes. "They taught us quite a few things about music" said the trio. Today, those five guys are known as The Temptations and they've been doing all right on the pop music scene themselves.

During their last year of high school, Diana, Mary and Florence entered a big talent contest, competing against 30 other acts and won first prize. A short time later a talent scout from Motown records heard them at a record hop. The girls auditioned, signed a contract and had a mild hit with their first release, "I Want A Guy."

When the girls were still in high school, Florence had wanted to be a nurse, Mary, a school teacher and Diana, a dress designer. The threesome held onto their original plans until a year ago, when it became obvious that singing would be a steady career. "Where Did Our Love Go", and the successful follow-up, "Baby Love", established the Supremes as a top vocal group. In October, the girls made radio and TV appearances in Europe.

The Supremes are amused, and pleased, at the changes they've undergone in the past few years. "We look a lot different. The other day we looked at some of our early publicity pictures. The change is like those 'before and after' photos in the magazine ads. When we first started, we didn't even wear make-up."

"There's a difference in our personalities, too. We're not girls anymore, we've become young ladies."

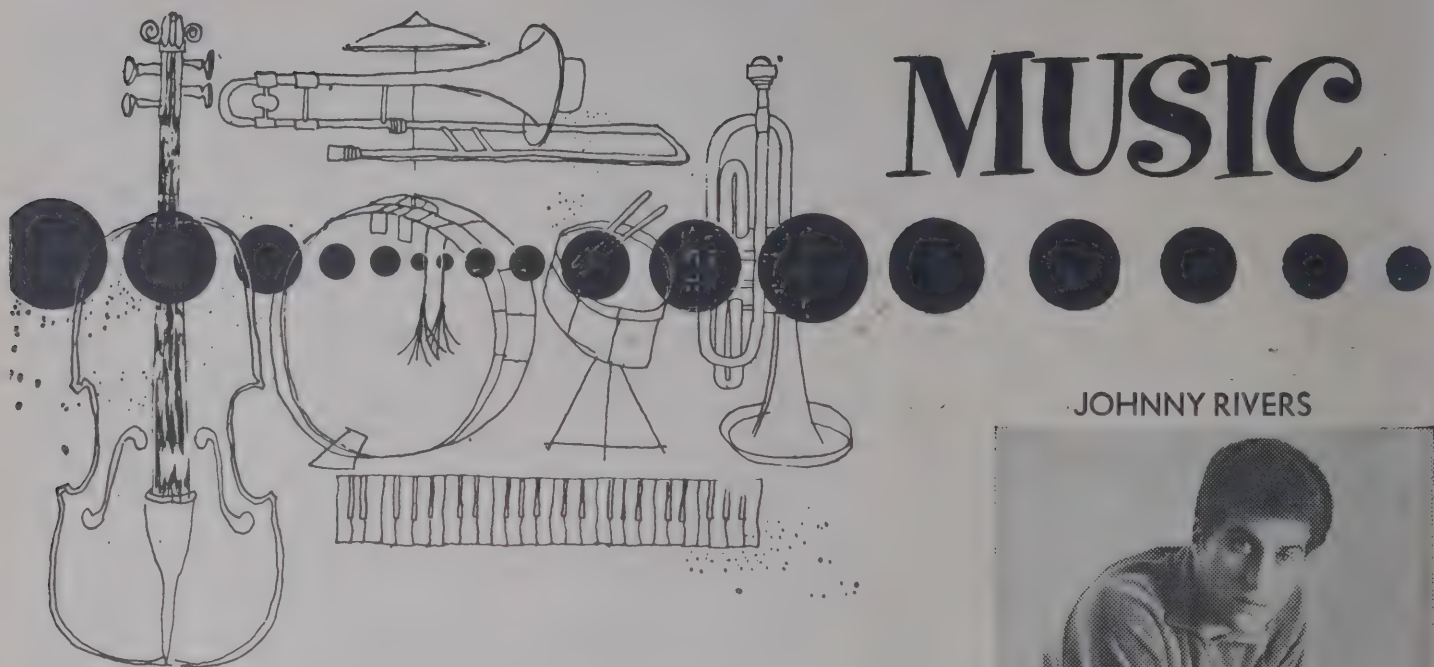
The Supremes add that, "We're trying to kill the bad image of many girl entertainers. We keep our act clean, and offstage we conduct ourselves in a feminine and ladylike manner."

"We're on the road a lot and health is very important. We have to think of cleanliness and posture and all the other things they teach in school which a lot of kids never think are important."

The Supremes are three of the best dressed young ladies in show business. "People wonder how we can afford all the nice clothes we wear. What we do is buy things on the lay-away plan at high-quality places. It takes us a little time to pay for the clothes, but when we finally get to wear them it's worth it."

The talented threesome feel close to their fans. "I'm just like them" says Diana. "We want to make people happy and give them what they want to hear." "We're very glad they bought

(Continued on page 58)



MUSIC

POPULAR MUSIC

ROY ORBISON'S recording of "It's Over," which he wrote in collaboration with William Bees, recently was the number one disk in Great Britain. This marked the first time since December, 1962, that an American artist topped the listings there. Elvis Presley did it in 1962 with "Return To Sender," by Otis Blackwell and Winfield Scott. MARY WELLS was signed to a 20th Century Fox Records' contract. THE BEACH BOYS finished up a 30 day tour of Europe. JOHNNY RIVERS recently ended a tour of the U.S. Package featured THE VENTURES, RONNY & THE DAYTONAS and CHAD AND JEREMY. BILLY J. KRAMER and GERRY & THE PACEMAKERS finished their tour early in November. THE ANIMALS ended their successful tour with a stint on Ed Sullivan in late October. One time idol EDDIE FISHER has joined Dot Records to get back in the singles lime-light. BILL HALEY & THE COMETS, on a tour of England with MANFRED MANN, turned out to be the show stealer. Mann had star billing. CHESS/CHECKER RECORDS and TAMLA/MOTOWN RECORDS have been selling so well in England through British outlets that the American companies are setting up their own dealerships there. DUSTY SPRINGFIELD collapsed from exhaustion during her tour in September. THE BEATLES next movie will probably be a comical western in color. RICHARD BURTON has expressed a desire to record some of John Lennon's wacky poems in an L.P. JAMES BROWN made an Electrovision film of his show to be seen in theatres throughout the country. Watch out for a new group called THE PANICS on the Philips label. They have an album of instrumentals and vocals that are a complete gas.

COUNTRY WESTERN

LORETTA LYNN, the popular country star, became the mother of twin girls at Madison (Tenn.) Hospital on August 6. The happy father is Mooney Lynn. A benefit for BILLY POWERS, a member of the Flatt and Scruggs unit until April 20, when he was seriously injured in an accident, recently was held in Dickson, Tenn. The country stars who appeared included ROY ACUFF and his MOUNTAIN BOYS, FLATT AND SCRUGGS, DON HELMS, GRANDPA JONES, CHARLIE LOUVIN, HAROLD MORRISON, GEORGIE RIDDLE and TEDDY AND DOYLE WILBURN. SKEETER DAVIS toured England and Ireland for 10 days in September. CARL PERKINS returned to Great Britain for a tour with the Animals. CARL SMITH taped several shows for his upcoming radio series, The Carl Smith Show, while in Toronto in August. The 30-minute weekly program will be broadcast coast to coast in Canada, beginning later this fall. HAL WILLIS making a lot of noise with the original version of "Lumberjack" on the Sims label. ROGER MILLER, now living in Hollywood, hopped home to Nashville for a new L.P. session. HANK WILLIAMS JR. is proud of his new Bonneville Pontiac with 547 silver dollars embedded in the upholstery.

JOHNNY RIVERS



MARY WELLS



ROGER MILLER



CARL SMITH



SPOTLIGHT

JAZZ AND BLUES

The South African Government banned RANDY WESTON'S "Uhuru Africa" L.P., LENA HORNE'S "Here's Lena Now" and MAX ROACHES' "Freedom Now Suite" because of the protest nature of the music. BOB KOESTER head of Delmark records in Chicago is in Europe to push his blues L.P.'s. He is also filming a documentary on the legendary SLEEPY JOHN ESTES. A movie on the life of CHARLIE PARKER is also in the making. Comedian DICK GREGORY has been asked to play Parker. The story is based on "Night Song" a novel by John A. Williams. The latest blues package to tour Europe includes SUNNYLAND SLIM, WASHBOARD SAM, SUGAR PIE DESANTO, HAMMIE NIXON and LIGHT-NIN' HOPKINS. Others in England recently were, LITTLE WALTER, TOMMY TUCKER, and JIMMY WITHERSPOON. We recently saw the BOBBY BLAND revue and he has one of the finest bands going. His "Ain't Doing Too Bad" single features the band to good effect. Members of the BENNY GOODMAN band couldn't keep straight faces when a Russian newspaper accused four members of being American secret agents! Pianist and composer ERROLL GARNER made a couple of rare and delightful personal appearances recently in the Northeast. He played concerts in Philadelphia, at the Berkshire Music Barn in Lenox, Massachusetts, and at the Singer Bowl at the New York World's Fair. CHICO HAMILTON and HERBIE MANN brought groups to Japan. Arranger and tenor sax man BENNY GOLSON is living and working in Sweden. GERRY MULLIGAN headlined a benefit concert for crippled children at Fairfield University, Connecticut. Many jazzmen have been writing theme songs and original scores for shows on TV this season. They include DAVE BRUBECK (Mr. Broadway), PETE RUGOLO (The Fugitive, Many Happy Returns), PETE CANDOLI, (The Cara Williams Show), LALO SCHIFRIN (90 Bristol Court), JOHNNY RICHARDS (The Jonathan Winters Show), LEITH STEVENS (Mr. Novak) and JIMMIE HASKELL (The Adventures of Ozzie and Harriet).

FOLK MUSIC

FOLKWAYS RECORDS has been presented with a Department of Commerce citation in "recognition of outstanding service to the United States." Signed by Commerce Secretary Luther Hodges, the citation reads: "for contributing to the success of the Bureau of International Commerce presentation of official United States exhibits overseas during 1963, thereby aiding significantly in the advancement of world understanding of peace and prosperity under the American system of competitive free enterprise." LEON BIBB, the popular American folk singer, left the U.S. for Europe with his family and accompanist late in June. He taped a TV show in London, then motored through Europe before flying to Russia, August 1, for a three-week concert tour. SHEB WOOLEY played five big days at the Missouri State Fair. RANDY SPARKS signed with Columbia and cut his first sides as a pop singer, solo style, in Hollywood. PETER, PAUL AND MARY have a hot seller for Warner Bros. in their new concert album. They recently played Carnegie Hall. ERNIE FORD received a honorary degree of Doctor of Music from Tennessee Wesleyan College last month. It's Dr. Tennessee Ernie. now. "Land Of Giants" is the title of the new Columbia album by the NEW CHRISTY MINSTRELS. Casey Jones, Paul Bunyan and other giants are sung about. One of the features of the new GLENN YARBROUGH album, "One More Round", is a new song by Rod McKuen called "The Lovers." It's over five minutes long. Prestige released a new album by DAVE VAN RONK. WILL HOLT has an off-Broadway show coming up called, "That 5 a.m. Jazz". HARRY BELAFONTE struck gold during his recent tour. He broke box office records at almost every stop. MIRIAM MAKEBA also appeared. EARL WILSON'S son, SLUGGER, is a member of the City Folks, the new folk-type group recording for 20th Century Fox records.

DAVE BRUBECK



BOBBY BLAND



NEW CHRISTY MINSTRELS



SHEB and BEV WOOLEY



EXCLUSIVE

HIT PARADER'S REPORTER

IN ENGLAND.....CHERYL HILLMAN

REPORT FROM LIVERPOOL

Hello! I'm reporting to you from England. To be exact, I'm writing from Liverpool — "Scouseland" or "Beatlepool", as it's often called. This is the start of a series, during which I hope to tell you about the beat scene in England.

I thought that there could be no better place to begin than here in the centre of it all, where I live. Not long ago Beatlemania hit the world with a hefty wallop and the hometown of John, Paul, George, and Ringo became officially recognized as the centre of beat. For the first time people outside realized that underneath the thriving Merseyside port was a fantastic world of cellar-clubs that had been booming out beat for quite a while and were thick with atmosphere. In a short while the Cavern Club became a shrine and Liverpool a Paradise to teenagers all over the world. The spotlight was thrown sharply onto the groups here, and soon some of them — like the Swinging Blue Jeans and the Searchers — were plucked out of this dark town and whisked off to international fame.

A great deal of notice was also taken of us teenagers who frequent the clubs. We can't understand why,



The Roadrunners, a Liverpool group.

because going to clubs is just something natural as far as we are concerned. I must admit, though that life is a bit different now. It is rather strange to see a boy who lives a few roads away playing in a group on television one night, and then walk past him in the street the next day! It's funny as well to think that my brother was in the same class as John Lennon



Above, the bright lights of London.
Left, the famous Liver Buildings.

at school and now girls scream over John because he's a Beatle!

You just come to accept this sort of thing, though. I was talking to the Roadrunners (who have just returned from a few weeks in Hamburg) in a club the other night. They were saying how they find that youths in other places think of Liverpool as a sort of Paradise. In my opinion Liverpool is just a town with a fantastic atmosphere.

During the day it is pretty much like any other city, except that from 12.0 to 2.15 every day Mathew Street vibrates during the Cavern lunchtime session. At night, though, it really comes to life when the cellar-clubs open, and you can see how it got the name of Beat City.

There have been stories that the clubs are tough. Some boys **do** carry open knives in their pockets, but most clubs — like the Cavern and the Iron Door — pride themselves on efficient "bouncers" so there are never any fights. The atmosphere in a Liverpool beat club is usually one of excitement and stuffiness (there is not usually very good ventilation in an old cellar!)

We have a large number of groups here, but only a handful of really popular ones. Nearly every group has a following. That is, fans who follow them

around the clubs and dance-halls wherever they are appearing.

Recently youths have been coming to Liverpool from different parts of England. Some have run away from home, and others have just given up their jobs to come and live in the centre of beat and visit the clubs. They are seldom disappointed with what they find here. Usually we help these people as much as we can. Myself and my friends could tell quite a few stories of hiding run-away girls. Girls from different countries have tried to come here as well — though I think that if they haven't a friend or relation to come to here it is a dangerous thing to do.

Liverpool has a fascination now which pulls people towards it. Once the bright lights of London drew young people away from home — now London teenagers come here. It is wonderful really, I expect, to think that not long ago I walked down a street and passed the Searchers in a stationary car! If I get on a bus I can be at Ringo Starr's house in a few minutes, and not everybody can say that they live a few seconds away from one of the **Escorts**, or that they once went into a cafe and found themselves sitting opposite one of the Merseybeats!

But that's life in Liverpool.

REO

RECORDED IN COMMAND'S DIMENSION • 3 • PROCESS FOR "IN PERSON" IMPACT

Command
rec

ENOCH LIGHT and his orchestra

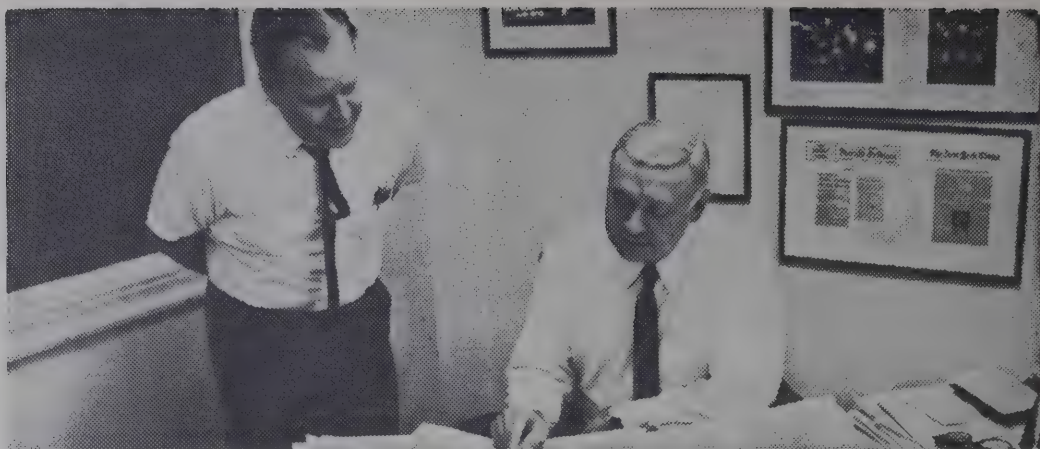
DISCOTHEQUE

DANCE... DANCE... DANCE

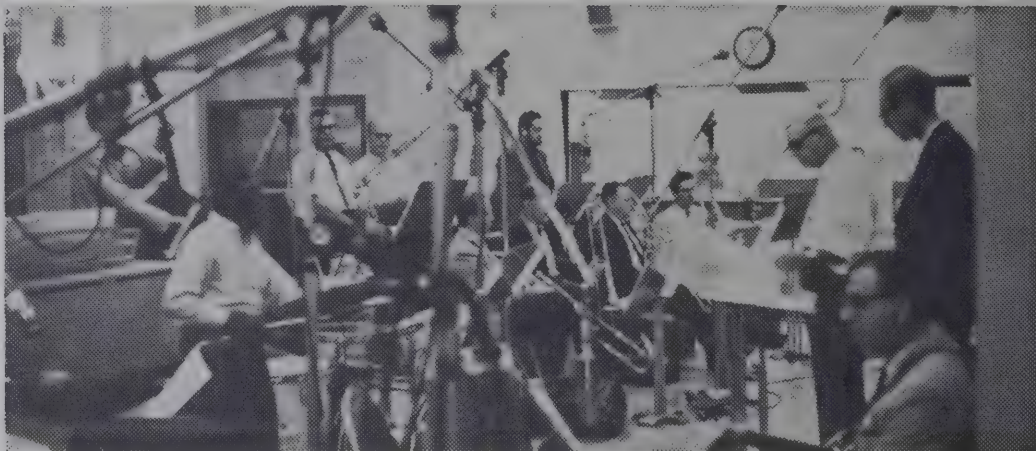


THE MAKING OF AN ALBUM

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There's been a revolution in dancing all through Europe and the United States. A new kind of night club, the discotheque, is making people as dance-conscious as they were during the swing band days of the Thirties or the Latin dance mania of the Fifties.

A discotheque is a sophisticated record hop masterminded by a platter spinner who skillfully programs a continuous sequence of music designed to keep as many people on the dance floor as possible.

"When you go to a discotheque," says Killer Joe Piro, the authority on today's modern dances, "the music should just force you right out of your seat."

Naturally, several record companies

issued albums of what they called "discotheque music." But the discs lacked the musical excitement evident in today's discotheques.

Enoch Light, director of Command Records, decided to take a little extra effort and create the definitive album that would authentically capture the mood and excitement of a discotheque. With arranger Lew Davies, Light spent many evenings researching the sound of New York's discotheques. Killer Joe Piro was called in to select the proper tunes for the various new dances. Light, who led one of the great dance bands of the Swing Era and more recently helped popularize the cha-cha and bossa nova, planned the musical ar-

rangements with associate producer, Bobby Byrne. (Photo #1).

"Discotheque music is a mirror of the tempo of our time," said Light. "It's violent and driving. But its drive is nothing like the swing band drive or the society band drive that we've known in the past. It's basically a much more primitive drive. Because of its savage, dynamic, rhythmic approach to dancing you can't play discotheque music with a regular dance band. For this record, we built an entirely new type of dance band."

Under Light's baton, a 19 piece orchestra, propelled by a rhythm section of three guitars, two drummers, a bass and an organ, provided all the prim-

live power that any dancer can cope with. (#2&3).

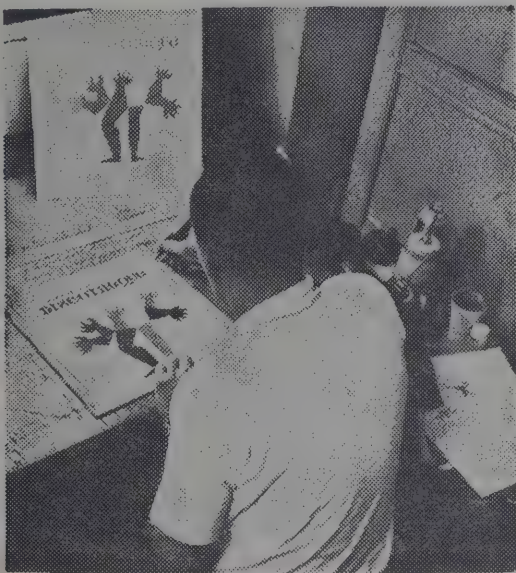
While the recording sessions were taking place, noted designer George Giusti was creating a distinctive jacket

for the album. (#4).

Tapes from the sessions were edited by Byrne (#5&6) and a master record was cut. From the master, thousands of duplicates were pressed. (#7).

The completed album, "Discotheque ... Dance ... Dance ... Dance" was introduced to a gathering of distributors, dealers and the press at Fine Recording Studios, where the disc was recorded. (#8).

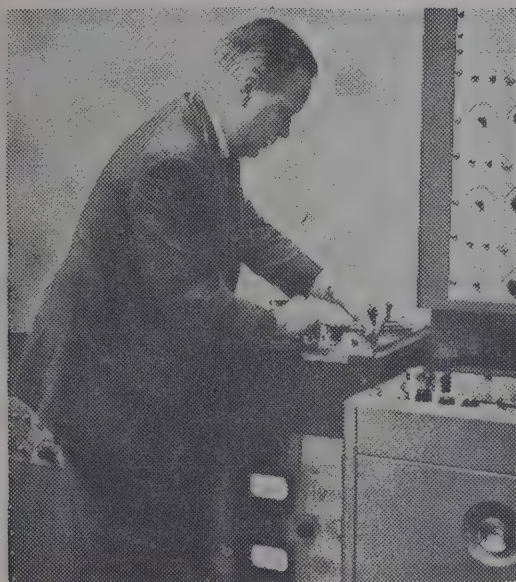
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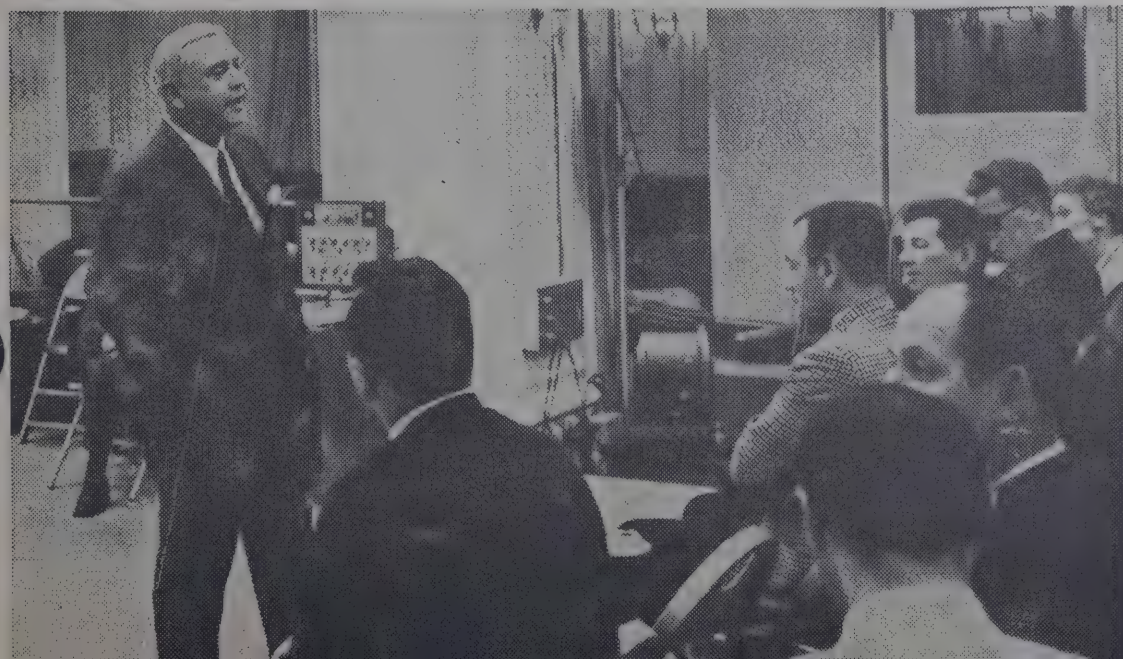
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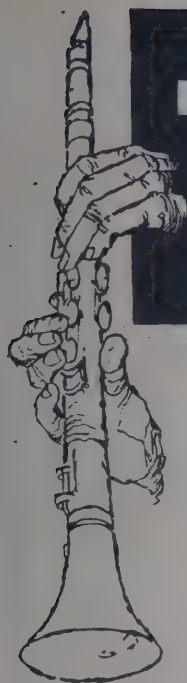
Sales manager for Command Records Lauren Becker gave an introductory talk. "Our success is based on doing unusual things." He recapped some of their previous dance albums, "Pertinent Percussion Cha Chas", "Big Band Bossa Nova" and "Let's Dance The Bossa Nova", all big sellers.

Enoch Light explained that his discotheque album is designed to be played all the way through, with no necessity to skip any tunes because the tempo was wrong. He played some current discotheque records, noting that they lacked excitement. "Dance music is not discotheque music. As you fade from one song into the next you can't leave the dancer with his foot in the air. The transition has to be logical."

Light played his new album. "Dream Lover", appropriate for the Frug, Surf, Hully Gully or Swim, was the first tune. Lots of organ . . . sax . . . percussion. Everybody dug it. Then there was a very good segue into "Down By The Riverside". It was a very groovy cut and it turned on everyone in the audience.

Killer Joe Piro was introduced, along with his assistant and two girl dancers. He gave a lesson (#9) and some of the hardy members of the audience got up to dance.

"Discotheque . . . Dance . . . Dance . . . Dance" has the sound, the beat and the continuity of today's jet-paced music. As evidence, witness maestro Light, after viewing the lesson, take a crack at the Frug. (#10). It's obvious that he's produced a album of dance music that will keep a lot of people on their feet and enjoying every minute of it.



by Jim Delehant

It's a pity that the field of music is broken into so many stereotyped categories, for those who should know better are missing out on a lot of good music. The terms "Rock 'n' Roll" and "Rhythm And Blues", for example, turn up the noses of jazz fans, journalists and musicians who will one day regret their indifference. But some are beginning to realize that the most exciting things in American music today are happening in R&B.

James Brown is one of the few consistently creative forces within the R&B ranks, and a yet-to-be released smash album is a good example of the part Brown is playing in the upsurge of big band R&B. The fervor of gospel music in Brown's early singing group years still figures prominently in his instrumental work. The band, in fact, appears to be an extension of his vocal ideas.

Brown organized his own instrumental group shortly after "Try Me" became one of his biggest hits, and subsequent recordings featured the band to good effect. Brown's energetic talent was fully realized within the larger instrumental organization when he recorded an old Bill Doggett tune "Hold It."

Since then, the band has undergone constant personnel changes but manages to retain the earthy Brown essentials. At last count the members of the band were (are?): Reedmen-Brisco Clark, St. Clair Pinckney, Eldie Williams, Maceo Parker and Nat Jones, (arranger and alto soloist on many of the tunes); Trumpets-Joe Dupars, Ron Tooley, Mack Johnson, Robert Knight; Trombone-Wilmer Milton; Bassists-Bernard

Odum, Sam Thomas; Guitar Les Buie; Drummers-Nat Kendrick, Melvin Parker, O.B. Williams; and organist/pianist when Brown isn't playing them is Al "Fats" Gonder.

The horns may be wet in spots and Brown's attack on the fast numbers may fall a little short of Oscar Peterson's dexterity but, as one musician said of a young B.B. King — "That cat's timing might be off, but *Jim* he plays". And in that intangible lies the beauty of Brown's music. It will be interesting to see what the jazz journals have to say (if anything) about "Grits And Soul".

James has not forgotten that not too many years ago he hustled nickles and dimes on street corners as a shoe shine boy in Augusta, Georgia, where he was born. Nor has he forgotten that his father, a talented blues singer and guitar player, had to move his family from town to town, looking for the "break" that was never to come.

Although James inherited his father's musical ability, plus his special God-given singing talent, he was far more interested in pursuing a career in sports during his early youth. He turned to the neighborhood gym and an intense interest in boxing. In Macon, Georgia where the family had moved, James met Beau Jack, former boxing great, while working out in the gym. Impressed with the youngster's boxing skill and amazingly fast footwork, Jack offered to help him and encouraged him to become a professional boxer. He had 16 fights; 14 wins and 2 draws. However, destiny was reaching out for the hand of talent and without a reason, James suddenly lost interest in boxing. He turned next to another sport in which he excelled — baseball. He was at his peak on the baseball field as a pitcher with a professional baseball team when he suffered a severe leg injury and was forced to give up his sports activities. Then James turned seriously to his musical gifts.

His first stage appearance was a talent show in Augusta which he won. He kept entering talent shows and the story goes that he won so often they gave him the prize in advance whenever he showed up.

Encouraged by his winning, he became leader of the "Swanees" a very polished gospel group but soon changed the billing to James Brown and His Famous Flames. The original Flames were Bobby Byrd, Sylvester Keels, Nash Knotts and Johnny Terry. (Today, The Flames consist of Byrd, Bobby Bennett, Lloyd Stallworth and James Crawford.)

In January, 1956, James decided his group would get nowhere unless the world outside of Macon could listen

and judge. So he arranged to cut an audition record at local radio station WIBB without musical accompaniment. He found that after the quartet pooled their resources for the waxing their depleted funds amounting to a one-way bus fare home! Immediately after the recording session he hurriedly wrapped the freshly waxed dub and rushed to a disc jockey friend, pleading that he play it on the air. As a favor, the song went on the air. The tune was "Please, Please, Please." Minutes after it was aired the station's switchboard was ablaze with calls and requests for airplay of the sensational recording. The James Brown success story had begun.

Within a week the group was pacted to a recording contract and once again waxed, "Please, Please, Please" in a recording studio — this time with full accompaniment. Four days after the platter was released, it was a national hit. The Famous Flames returned to the recording studios and recorded another group of songs which were to become follow-up smash hits. Offers for personal appearance poured in and one successful cross-country tour followed another. The Famous Flames grew into



James Brown, a soulful wailer.

the biggest road show in the nation . . . The James Brown Show.

Today James Brown's big traveling show carries not only the Flames, singers, comics, dancers and a big band, the James Brown entourage includes his personal hair stylists, valet, bus driver, road manager, publicity man, a wardrobe mistress, a personal secretary, a personal driver and bodyguard. It is not amazing to find that many of the troupe have been with James for many years, some since the lean beginning.

Asked why he carries so many people with the show, James promptly answers, "Well, to tell the truth, most of them need jobs and want to be in some part of showbusiness, but most important, I need them. I believe in building a team, the more things someone does, the more time I'll have to think and develop new ideas to write new songs. I suppose a lot of people will say I'm trying to prove something or other with all these people, but believe me, when you do sixty straight days and over 100 shows without a day off, it takes a lot of people to keep things going."

AN INTERVIEW WITH JAN & DEAN

by DON PAULSEN

In 1958 two blond-haired, blue-eyed suntanned, six-foot tall Los Angeles born guys sat down at a piano and a self-built tape recorder and made what was to be the first of many hit records. "Jennie Lee" led the unbroken string of chart-toppers which includes, "Baby Talk," "Surf City," "Linda," "New Girl In School", "Dead Man's Curve," "Little Old

Lady From Pasadena" and "The Anaheim, Azusa And Cucamonga Sewing Circle, Book Review and Timing Association."

HP Editor Don Paulsen, miniature tape-recorder in hand, caught up with the duo backstage at the Paramount Theatre where they were appearing in the WMCA Good Guy show.



DON: This is a rare appearance for the two of you in the New York area. Is there a difference between audiences here in the East and those on the West Coast?

DEAN: Some of the differences are: they're from different places. Really, though, there's no difference.

DON: Surfing and hot rod music began as a fad on the West Coast . . .

DEAN: They're here to stay. It's like contemporary folk music.

JAN: As long as the records are good they're gonna sell, no matter what they're about.

DON: How did you two get started as recording artists?

DEAN: We met in high school. It started out with four or five guys in a singing group and it kept breaking down until there were just the two of us. We cut a record that we thought was good and took it around and sold it.

DON: Had you always wanted to be a singer?

DEAN: No. At that time I just wanted to continue in school.

DON: You've both managed to combine a singing career and a college education. . .

DEAN: Yes. Jan's a medical student and I just changed from industrial Design to Fine Arts. Why don't you ask us when we have to go onstage?

DON: Okay. I guess right now your job is more important than mine. Anyway, it pays more. (After Jan and Dean finished their performance on the Paramount stage, we sneaked out a rear entrance to avoid the mob at the stage door, dashed up to Broadway and caught a cab. As the cab waited for the traffic light to change, a breathless fan came sprinting up and snapped a picture. A few minutes later, in their hotel room, we watched television and continued the interview.)

DON: How would you describe the very distinct sound of a Jan and Dean recording?

JAN: Sudden, expected vocal modulations. Adornments . . . like orchestrations . . . different types of instruments . . . a heavy drum sound. We use two full sets of drums on every session. We use three guitars. A high piercing falsetto voice, and full 4-part harmony.

DON: How would you compare your sound with that of the Beach Boys?

JAN: They have a more natural sound.

DON: What sort of changes have there been in the musical scene since you've been recording?

JAN: There've been a whole lot. Differences in sound . . . better orchestration . . .

DON: Would you say there was a general trend in pop music toward more sophistication?

JAN: There's nothing more sophisticated while still remaining basic. The feeling is still down-to-earth. I don't like that term "pop" music. I'd say it's a modern sound . . . modern music.

DON: Who's your favorite performer?

JAN: Chuck Berry.

DON: When you were starting out as singers did you have any influences?

DEAN: Chuck Berry. The Monotones.

JAN: We started out as a group with a few other guys but they just gradually dropped out.

DON: This was before you had a big record?

JAN: Yes. They got disgusted and never showed up.

DON: Do you think that now they regret dropping out?

DEAN: They probably don't remember us, it was such a long time between their leaving and our first record.

DON: How long was it?

DEAN: Two weeks. No, it was much longer than that.

DON: Who are some of your tv favorites?

DEAN: Ralph Belverdes . . . on the Roller Derby. And I just can't wait to get home and turn on David Brinkley and watch him twiddle his thumbs.

DON: In your travels, is there any one place you enjoyed the most?

DEAN: Hawaii.

DON: Have you written a song about it yet?

DEAN: We did one called "Honolulu Lulu".

JAN: Forget about it. It was a bomb.

DEAN: Top ten to us is a bomb. Top three is okay.

DON: Are there any other activities or hobbies, like surfing and hot rodding, that would make good topics for songs?

DEAN: Skiing tried to make it. Really.

JAN: Telephone-calling. Shaving.

DON: Can you write songs about all this?

JAN: (Sings). I was shaving in my bathroom early one night.

DON: Dean, you're wearing what I guess you'd call a surfer's hairdo, which was common on the West Coast before the Beatles came along. How did the surfers feel when the Beatles came out with a similar hair style?

DEAN: The surfers should be getting residuals. They want a piece of their action. Actually, surfers have been wearing their hair like the Beatles for three or four years — even longer. Some guys wear it longer than the Rolling Stones.

DON: How did the style originate?

DEAN: When they came out of the water it was like that. In fact, that's how the Beatles got theirs too.

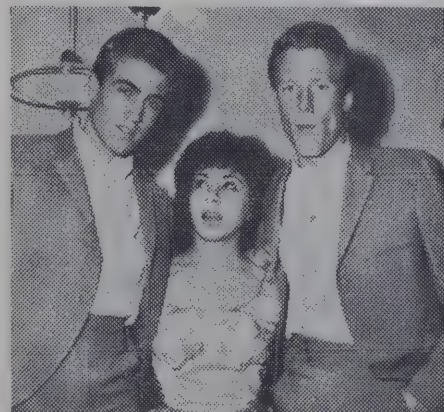
(Continued on page 58)



Dean, Jan & H.P.'s Don Paulsen.



Jan & Dean hosted the Electronvision TAMI show this Xmas.



"Sidewalk Surfin" is the latest hit. They meet Timi Yuro.



The Little Old Lady From Pasadena.

WHAT YOU THINK OF ELVIS AND THE BEATLES

Comments on Elvis

We Elvis fans would rather fight than switch!

Jeanne



I would rather have a singer who shakes than one with long hair.

Lynda

He can shake his legs better than anyone.

Jean

My 2 brothers, my uncle's family of 5, mother, dad, granny and grandad wish him the very best of luck.

Lynn

My parents respect him and when you sell your parents on a singer these days, you have it made.

Cheri

Whenever he has parties he always goes around to each person to see if they are enjoying themselves and if they aren't, he sees that they do.

Pam

He is a man every mother would want her daughter to bring home.

Lynda

I don't care if I don't win because it's the principle of the thing. Matter of fact, I know how to sing. I can make a little record and send it to you. But you wouldn't want amateurs, so forget it. I'm still ill but I know what I'm talking about. If I don't, please write back and tell me if you thought I knew what I was talking about. I still say I know how to sing good.

Maryanne

Elvis sings like an angel.

Louise

Elvis will always be a fan of mine.

Shirley

He waits a long time to get married. He doesn't just get married and get divorced after.

Brenda

I think he's sweet, considerate and gentle.

Linda

He has the kind of figure a boy should have.

Karen

His ambition in life isn't only money and girls.

Nancy

I won't win because I can't print.

Peggy

I like Elvis because he don't get up there and try holler his head off.

Lois



He helped me live through the awkward stages of my life. Once I had to move to a new town, and I wasn't lonely because I had my collection of his records and my 2,000 pictures of him to keep me company.

Bobbie

He doesn't flirt with married women or get drunk.

Julia

P.S. I be very proud of myself if I won a album because I've never won a album before. I don't even have one.

David

In the last HIT PARADER we published the winning letters in the Elvis/Beatles contest. Some of the runner-up letters were so expressive we decided to print these selected excerpts for the enjoyment of Elvis and Beatle fans alike:

Elvis puts exasperation in his voice as well as motion. I get tired of those stories of Elvis' romances. I think he's just human.

Bessie

When he kisses a girl in the movies he does it so well that you think you are the girl.

Linda

My sister used to be crazy over Elvis, too. Now she is 25 years old so she doesn't like anyone. She is married and has business to attend to.

Harriet

He's not Richard Burton but he'll do.

Linda

I got every rocket he made.

Salomen

Just to prove to you how much I like Elvis, I have 1,254 pictures of him.

Elaine

If I don't win, please write (if you have time) and tell me what I did wrong.

Cheryl

If I win, send it to my mother's address because I have never received any letter and they won't know my name.

Rosy

I think Elvis is pretty good, but he's been acting kind of snobby about the whole thing. In a press-conference he said, "The Beatles are no competition to me." And anyway, if they are a competition (which they are) that wasn't very nice to say.

Greg

I like him because of his shaky leg.

Judy

He doesn't go to all of those wild parties and he goes around with the guys that live with him.

Sandra

I like Elvis because he sings like a bird.

Holly

If Elvis lived in our district, he would be treated just like everyone else, since in our district no one gets liked or mauled more than the other.

Bonnie

Comments on The Beatles

George is a hairy person and that's what I like best about him.

Ken

My favorite Beatle is Ringo. He's 5'8", 23 years old and not too smart.

Ruby

Another good reason why I like the Beatles is because they're not suggestive. This is a compliment, not an insult, I think. Most of my friends feel this way too except the ones I'm not speaking to.

Katherine

Even though they're competing with the Dave Clark Five, John wished them all the luck in the world. Now isn't that darn right good and sincere?

Patti

If you ask me they're conceded idiots.

Joyce



I think they should go back to England and study Beethoven.

Susan

I also dig their shaggy hair-do's. You oughta see me. I'm a girl (I hope).

Audrey

The Beatles are the best backroom boys ever.

Yolanda

Their music doesn't sound like country music as Elvis Presley's music does, which is awful to be heard by the people of today.

Georgia

The girls in my town spend their time listening to Beatles records instead of running around looking for trouble.

Barbara

I like them just because they are males.

Lynda

If we didn't like them we wouldn't buy their records, and since when do adults buy records?

Shaun

They don't run around with girls like boys here in America. They don't get in trouble.

Karen

I like the way they move when they sing. They bend their knees.

Elizabeth

I fell for the Beatles faster than a ton of bricks falling off a house. No kidding.

Jessie

Ringo, I like his four-four beat and he looks a lot like me.

Peggy

Dear Mr. Delehant,

Please don't let my age banish me from the contest. I might just be 12 but I should know whether or not I like Mr. Presley or the Beatles. So please if you will, let me stay in the contest please.

signed
Sad Lucille

I like the Beatles because they are a change from the 1920's. Ringo looks like a dump bell. John looks like a scarecrow but he's happy.

Donna

Best of all I like them because people say I look like Paul McCartney.

Jerelene

The first time I saw them was on the Ed Sullivan Show. Now I know why he says "really big"!

Bonnie

They use simple words like yeah and woo.

Maryann

Their lyrics aren't filled with unclean speech or thought, and I know that's important in song writing.

Linda

I'm not saying that they sing like night-ingales, but in some songs they sound good.

Ronda Lee

Gosh! Golly! Gee!

Jean



When the Beatles go on stage they do not shake as slow as the others. I think that when a person shakes it makes the song sound lots better.

Melba

I know Ringo has been sick most of his life and he still may look it, and there are rumors that he is still sick. I know he may look it but I like him that way.

Linda

They are young with young thoughts like life, love and money, all 3 of which interest other people of all ages.

Elizabeth

I am not a girl and I'm not a teen-age kid. I'm only 8 but I think the Beatles are one of the best singers in the ALIVE!

Peter

I liked the Beatles the first time I saw them on the Ed Sullivan Show. Before the second time they were on, our picture tube blew out. I nearly died.

Sandra.

I like their pelthead and hair streak. I think they are cozy.

Virginia

I like them because they seem to be gentlemen and as far as I'm concerned that is very important (please, I am not an old lady.)

Dora

I like Paul for his fuzzy face.

Timothy

Some adults were discussing the cruise they made with some girls. Well, what were the Beatles supposed to do? Should they have gone with boys?!

Barbara

PART TWO INTERVIEW WITH EYDIE GORME

EYDIE GORME TALKS ABOUT THE MUSIC BUSINESS

When a reporter meets a star as knowledgeable and articulate as Eydie Gorme, practically all he has to do is say hello, turn on his tape recorder and shut up. Here's what the talented vocalist had to say during a recent "interview" with Don Paulsen:

Music is music. There's good music in every field and there's trashy music in every field. It's beyond the day when you can say anymore, "I don't like rock 'n' roll" — because there's some rock 'n' roll that is so fabulous and so greatly constructed. There are serious, wonderful writers doing this now, not some 12 year old kid.

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"Some rock 'n' roll is great."

At least half of it is fabulous stuff. So now you can't really say "I hate rock 'n' roll." Maybe 10 years ago you could. But now it's better. The construction is better. The music is better. The beat — which I think is the most important thing — is the greatest.

It's a new sound that you can't just turn your head and ignore. And I kind of get angry at a lot of people I hear on the air putting it down. It's really not quite fair. I feel that a lot of these people don't even hear the songs that are so great.

There was a song recently, a Dionne Warwick record, "Walk On By." It was written by Burt Bacharach and Hal David. Now believe me, I love the good music stations, because I get mostly played on those stations. However, there are songs that come along, like this Dionne Warwick record — a song and a performance and a singer — she's like young Ella — and most of these stations don't even see it, because it's labeled "Rock 'n' Roll." And that's not fair. They're not open enough to hear the good from the bad.

I'm not saying everything is this great, but if these people took that one little step and listened. Some

of the songs are so great . . . so worthwhile. And a lot of them, even though they get to be big hits go by the wayside with the adults and the good music stations.

In many cases it's not the songs so much that people object to but the disc jockeys. They interrupt the record, they talk in the middle of the record and they never let them finish. So who wants to hear all this? This is what I object to much more than anything else about rock 'n' roll stations. Their attitude is appalling.

It's a bad thing to associate with rock 'n' roll because the music usually isn't as wild and noisy as the station breaks.

In most instances, I listen to the good music stations, because I just can't stand the noise between the songs on the rock 'n' roll stations. I don't see where that could be appealing to the kids.

I feel that they treat the kids like they were all delinquents. Now, I meet a lot of teenagers who like rock 'n' roll music, and they're not in the least bit delinquent. They're not idiots. They're bright, wonderful, exciting children, and I don't think they should be treated like idiots. They can be treated with a little more respect, and they would be more respectful if they were.

I don't even talk down to my 4



"Teenagers aren't idiots."

year old, so I'd certainly never talk down to a 15 year old. At sixteen they've got two more years to grow up, go to college or go to work, and it's time that the stations started upgrading these listeners.

It's very difficult to give anybody any sort of advice about getting into show business. Things have changed. With a certain amount of luck you can really hit it big. With a number one record you can become, in 14 days, the hottest thing around. However, you can be a terrific artist, and with no luck at all you'd have to plod along until you make it.

Talent, though, is a primary re-



"Get your education first."

quisite. You can't really begin without that. It's good to recognize in yourself whether you have it or not.

It's very difficult to give people advice if they have nothing. It's a pointless, hopeless situation if you aren't extremely talented. It's getting harder and harder. There was a time when mediocre talent could make it for a while, but it's not happening anymore.

People are used to seeing the best singers on television. They know what's good, and you've really got to have it on the ball before you even consider it.

There are plenty of kids who are succeeding. But there are many other who'd be only wasting their time. They should finish school and go to college and go into something else.

Even the kids who are coming into the music business today are already finished with their educations and can really do many other things outside of going into show business. You've got to be a pretty smart cookie these days to be able to worry about your business affairs if you're in show business.

I don't recommend to anyone to



"Talent is a requisite."

all of a sudden say, "I'm not gonna do this — I'm gonna be in show business!" I want to wish you a lot of luck!

If you're going to be an artist — say you go to an interview — you have to have some basic schooling — even a certain amount of surface intelligence that'll make you seem smart if you're not. If you're going behind the scenes, to be a director or producer or an agent, they won't even look at you if you don't have a college diploma.

So the first advice is to go to school and get your education behind you, and then worry about what you're going to do in show business.

I think the best thing for everybody, no matter what they do and no matter what happens in their lives, is to try at all costs to retain



"Keep a sense of humor."

a little humor . . . to be able to laugh at themselves. If things go wrong it's not the end of the world.

Frankly, I think that laughing is the best saver of all. It's cheaper than an analyst and a heck of a lot more fun. Nothing is that bad that two weeks later you can't say, with a laugh, "Hey, do you remember what happened?"

I think that's just about the most



"Express your happiness."

saving grace anybody can have.

("You just remember that when the plumber doesn't come!", joked Steve Lawrence, who came into the room at this point).

Everybody talks about happiness, but what is it?

("A thing called Joe," interjected Steve again.)

You talk about happiness and joy and nobody laughs. Laughing should be the natural way to express your happiness.

(The interview concluded on an appropriate note with everyone laughing.)

A ROCK 'N' ROLL

MURRAY the K SHOW



An incredible line-up of internationally famous stars joined Murray the K. at the Brooklyn Fox Theatre.



Top, The Temptations, a real classy act.
Below, The Searchers, from England.



Above, Jay and the Americans, old favorites.
Below, the delightful Martha and The Vandellas.



Cool Marvin Gaye.

Music fans in most parts of the country are lucky if a real big recording star appears in their town about once a year. But in the New York area there's always something exciting happening on the musical scene.

Recently, two big shows ran simultaneously, putting a big dent in the weekly allowances of the many pop music fans eager to dig all their favorites. On Times Square, at the Paramount Theatre, the Good Guys of radio station WMCA hosted one of the star-filled spectacles. Across the river at the Brooklyn Fox Theatre, WINS d.j.

Murray the K. presented his big show.

It wasn't uncommon to see ecstatic fans slightly hoarse from shouting, ears ringing from the sounds of singing and screaming, walking along Times Square or Flatbush Avenue with programs from both shows under their arms. The two theatres were only 20 minutes apart by subway. Many ambitious devotees sat through two shows in one theatre then hopped on a train and caught two more across the river.

Here's a run-down on both shows:

The first act to be presented on the Paramount stage by the Good Guys

DOUBLEHEADER



The house band has 2 drummers.



The Contours in action.



Murray the K. hosts the show.



Above, the Dovells do the "Bristol Stomp." Below, those "Leader of the Pack" girls, the Shangri-Las.



Top, Dusty Springfield flew in from England to appear in the show. Below, the Miracles sing their hits.



are the Rag Dolls. The lovely trio, Cammy Jones, Vikki Joyce and Nancy Keith sing "Society Girl", an answer to the Four Seasons' hit "Rag Doll."

Young, handsome Ronnie Dove steps into the spotlight next. As he sings his big disclick, "Say You," girls from the audience run up to the stage, throw their arms around his neck and kiss him.

A quartet from Washington, optimistically calling themselves the Chartbusters, appear and do "She's The One". Next, Elke Brooks, a chic young lady who came over from England with

the Animals, swings the old standard, "One Mint Julep", then does "Nothing Left To Do But Cry," a rocking ballad.

Ronnie and the Daytonas, wearing bright red windbreakers, run onto the stage, plug their guitars into the amplifiers and take off with their Smash, "G.T.O." The Dixie Cups, clad in snugly-fitting gold lame' tops and slacks follow. The audience still digs the trio's #1 record of a few months ago, "Chapel Of Love."

Dee Dee Sharpe was injured in an auto accident a short time ago, her back is still in a brace, and she has to rest

in her dressing room between shows, but once she takes the stage she's a real pro. The attractive lark wins the audience with "Mashed Potato Time" and "Never Trust A Pretty Boy."

Sam (The Man) Taylor, who leads the band throughout the show, steps up to the mike for a saxophone solo and a humorous musical "battle" with one of the trumpet players.

For the first three days, Jan and Dean are the guest stars on the bill. The two kooks from California appear onstage in sweatshirts, striped T-shirts, white levis, sneakers and boots. Their spirited

A ROCK 'N' ROLL

GOOD GUYS SHOW



The array of talent on the Paramount stage was fantastic. They all enjoyed working together.



Good Guy Reed introduces Chuck Berry.



Below, Del Shannon tunes his guitar.



Elke Brooks sings.

and often humorous performances of such J&D favorites as "Surf City," "Dead Man's Curve" & "Little Old Lady From Pasadena" are sure-fire crowd pleasers. Bobby Rydell guests for the next three days singing all his hits and doing an energetic workout on the drums. Del Shannon appears for the final four days to do his past winners "Runaway", "Hats Off To Larry," and his current clicks, "Handy Man" and "Do You Want To Dance."

A special guest star for the last four days, Chuck Berry is such an outstanding talent he could carry an entire show

completely on his own. He sings all the self-penned tunes that have made him a giant in his field, "Maybelline," "Sweet Little Sixteen," "Johnny B. Goode," "School Days," "Roll Over Beethoven," "No Particular Place To Go," and "You Never Can Tell." His guitar playing is brilliant, his stage presence is assured and unique. The man is too much.

Chuck Berry has been credited as the biggest single influence on the British musical scene, and the next five young men on the bill say that meeting him was among their most thrilling experi-

DOUBLEHEADER



The Animals made their American debut.



The Dixie Cups do "Chapel Of Love."



The girls dig Ronnie Dove.



Top, Good Guys Spector, O'Brien, Reed & Harrison with Bobby Rydell. Below, Harrison, Reed & the Rag Dolls.



Above, Sam (The Man) Taylor. Below, Eric of the Animals, Ronny of the Daytonas & Rag Doll Nancy.



ences. The Animals, of all the recent imports from England, have developed a rhythm and blues sound that is truly individual. Vocalist Eric Burdon, drummer John Steel, guitarist Chas Chandler, and organist Alan Price, neatly dressed in brown suits and yellow shirts, rock the huge theatre with their pounding, highly-amplified sound.

After two hard-driving, up tempo numbers, the stage is illuminated in an eerie red light and Eric begins, "There is a house in New Orleans" For nearly five minutes a tense, throbbing mood grows stronger and stronger as

the Animals gyrate amid a torrent of jelly beans, candy bar wrappers and paper cups, performing their #1 hit.

Chuck Berry joins the Animals for the finale, and it's very obvious that both acts enjoy working with each other.

Over in Brooklyn, Millie Small is the first star to take the spotlight in Murray's soiree. The petite Jamaican charmer sings her big hit, "My Boy Lollipop." Next come three guys from Philadelphia, the Dovells. The audience still remembers their big record of a few seasons ago, "The Bristol Stomp."

The mood becomes plaintive as four

attractive young ladies step up to the mike and sing their lament for a lost summer love, "Remember (Walkin' In The Sand.)" The Shangri-Las leave the stage and five dapper, swinging, very talented young men take over. Their footwork is brisk and dazzling, their harmony is smooth and groovy — The Temptations put their all into "The Way You Do The Things You Do."

The two drummers in the band pound out the beat of last summer's biggest hit record, "Where Did Our Love Go," as three gorgeous, very feminine young

(Continued on Page 52)

MEET THE MONSTERS



Bewitched stars Elizabeth Montgomery, Dick York and Agnes Moorehead.



Endora casts a spell.



Samantha, a pretty witch bride.

There once was a time when monsters were frightening, blood-thirsty, gruesome creatures. Frankenstein, Count Dracula, The Mummy and even big hairy King Kong really shook up moviegoers a generation or two ago. Foreboding-looking castles in the murky mists of Transylvania and midnight experiments by some mad scientist in a gadget-filled laboratory during a raging thunderstorm were guaranteed spine-chillers. Masters of the macabre, like Boris Karloff, Lon Chaney, Bela Lugosi, Peter Lorre and Basil Rathbone inspired many a nightmare.

But somewhere along the line, terror turned to laughter. People stopped taking the supernatural seriously. When the mean old monster sneered "Heh-heh-heh", audiences, instead of cringing, went "Ha-ha-ha."

Now, the TV networks have driven the final stake into the hearts of die-hard monster fans. They've cast supernatural creatures in family situation comedies.

Surprisingly, it's turned into one of the biggest trends of the current TV season. All three new monster shows are at the top of the rating lists.

BEWITCHED

Boy meets girl, falls in love, and, after wedding bells have sounded, learns that his beautiful bride is a genuine witch, in "Bewitched," another new ABC-TV comedy series.

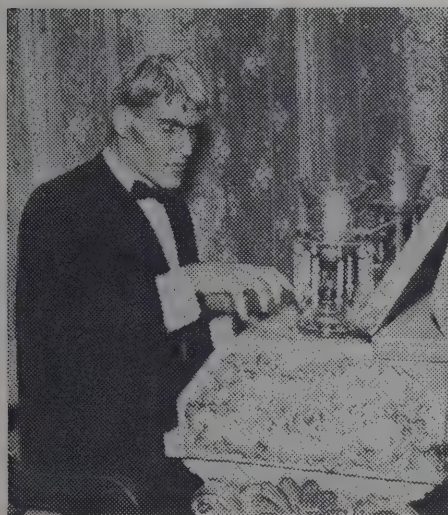
Starred are Elizabeth Montgomery as Samantha, the witch-bride; Dick York as Darrin Stephens, the mortal in the middle; and Agnes Moorehead as Endora, his disapproving witch of a mother-in-law. Vexed at Samantha's affinity for human ways, she is not above toying with the idea of changing the hapless bridegroom into a bullfrog.

Although Samantha has vowed to give up practicing spellcasting for Darrin's sake, she frequently succumbs to the temptation of using her supernatural powers to extricate herself from housewifely tribulations — to the chagrin of her typical young advertising executive husband.

The merry spirited show is designed to appeal to all ages.



Carolyn Jones stars as Morticia.



Ted Cassidy, a creepy butler.



Jackie Coogan is Uncle Fester.

THE ADDAMS FAMILY

The humorously macabre characters of cartoonist Charles Addams have been brought to life in way-out new series on ABC-television.

Carolyn Jones stars as Morticia and John Astin as her husband Gomez. Featured are Jackie Coogan as Uncle Fester; Ted Cassidy as Lurch, the butler; Ken Weatherwax, 9, as Pugsley, and Lisa Loring, 6, as Wednesday.

The closely-knit family lives in a typical suburban community, although the home and garden are forbiddingly Victorian.

The house is bordered by a huge

hedge and an iron fence. Granny, the oldest member of the family, lives in a cottage apart from the big house. It is easy to find. A large broom is parked out front.

Morticia is the mother of two small children Pugsley, an energetic and dedicated trouble-maker, and Wednesday, a wan and delicate child of woe. Morticia is the aristocratic, black gowned head of the house. Gomez is a crafty schemer with a puckish humor. Bald and obese Uncle Fester likes to fish, usually employing dynamite. Lurch, the butler, is a hulking figure with an ominous manner.

Nice people.

The Addams Family, plus one, actually believe in togetherness.





Herman Munster samples his wife's blech soup.

THE MUNSTERS

The Munsters are a batty but strangely lovable assortment of characters who, aside from their singularly unconventional outlook on life, could be the family next door.

Herman Munster, played by Fred Gwynne, bears an amazing resemblance to the traditional Frankenstein monster. He has a square head, bolts protrude from his neck, and his clothes look as if they had been tailored by an itinerant sailmaker. He stands seven feet tall.

Herman speaks and acts like the average American suburban homeowner, however. He is concerned about crabgrass, the welfare of his family, property values, taxes, catching the 6:29, and local politics.

Unlike her cadaverous relations, Marilyn Munster, (Beverly Owens) has a lovely complexion, rosy cheeks, blonde hair and blue eyes—that scrubbed, fresh, young American college girl look. Herman and Lily realize her "shortcoming", and feel it is their duty to stand by her with fierce parental



Gramps tells Eddie a story.



There's gold in them there ghouls.

loyalty, as any of us might with an unattractive child.

Lily Munster (Yvonne DeCarlo) is the typical American homemaker, concerned with the little problems of everyday living; standing over a hot cauldron all day, dusting nine rooms and a dungeon, cultivating the garden (one of her favorite plants is the Venus fly trap.)

Grandpa is somewhere between 62 and 479 years of age, sort of an over-the-hill Dracula. Unfortunately, his memory for incantations is not what it once was, and consequently his capacity for evil has been reduced to mere mischief.

Young Eddie is like most 10 year olds, a monster. He looks a little like his Uncle Wolfman Munster. Eddie's favorite playthings are a pet vulture and a kiddie car he built out of a box he found in the dungeon. The silver handles are neat for lifting it over the curb.

Thanks to CBS television, you can now see that this is a typical American family. The Munsters may look a trifle offbeat, but they think just like you do. And they don't know they're any different. Are they?

The success of these three shows just goes to prove there's gold in them there ghouls.



Beverly Owens is "abnormal."



This is a typical American family.

● GOOGLE EYE

By John D. Loudermilk

Jump in me old jeep wagon
Bump it to de banks of the river
Dig me a worm and a cricket squirm
And awade out into the water
Oh, goodbye google eye
Eat him up a google eye, a google eye,
a google eye
Eat him up a google eye, a google eye,
a google eye, goodbye, google eye.

Bait me a hook in the morning
Throw him out into the water
Make him swim with a dorsal fin
And come home to me daughter-oh,
Oh, goodbye, google eye
Eat him up a google eye, a google
eye, a google eye
Eat him up a google eye, a google eye,
a google eye, goodbye, google eye.

Google eye swim by me hip-boot
Look up at me from the water
Google eye chomp and me fall on me
romp
But me get him up out of the water-oh,
(Repeat chorus).
Google eye, fry in de sizzle
Sweet smoke lay on the water
Take old google eye's scales 'n' tails
Home to me daughter-oh,
(Repeat chorus).

Goodbye google eye
Ate him up google eye
Ate him up google eye
Goodbye google eye.
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● LOVIN' PLACE

By Gale Garnett

Summer has come and gone
You have gone too
You were my summer sun
My skies of blue
But with the autumn sky
My skies turned grey
You were my lovin' place
You've gone away and now that
lovin' place
Stays on my mind
Oh yeah, gonna leave this lonely
place behind.

You weren't meant to stay
Your heart ran free
I thought you'd change your ways
For love of me
I still can hear your voice
Ring in the air
But when I turn around
You are not there, but still that
lovin' place
Stays on my mind
Oh yeah, gonna leave this lonely
place behind.

I'll cry a little while
Remembering the way you used to
laugh
The way you'd sing
I'll wait and watch the trains
All winter thru
As they pull into town
Well, I'll be lookin' for you
Because that lovin' place
Stays on my mind
Oh yeah, gonna leave this lonely
place behind,
Gonna leave this lonely place behind.

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lishing Co.

● THE JERK

By Don Julian

Girls, what's that you're doing
Girls, girls, what's that you're doing
You've got to show me the steps to it
Somehow gonna learn how to do it
Do the jerk, hey, do the jerk
Girls, go on and work, hey do the
jerk.
Girls, how do you move your hips so
fine

Girls, work it out right on time
Everybody's got the beat
Hey look at me doing the jerk
Watch me work, do the jerk.
Go on and soul, soul, soul, soul
Soul everybody now
You don't know how to do it
Come on gonna teach it to you
Do the jerk, hey watch me work
Do the jerk.

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● GOIN' OUT OF MY HEAD

By Teddy Randazzo and Bobby Weinstein

I want you to want me
I need you so badly
I can't think of anything but you
And I think I'm going out of my head
'Cause I can't explain
The tears that I shed over you, over
you.

I see you each mornin'
But you just walk pass me
You don't know that I exist
Goin' out of my head over you,
Out of my head over you,
Out of my head day and night, night
and day, and night
Wrong or right I must think of a way
Into your heart.

There's no reason why my being shy
should keep us apart
And I think I'm goin' out of my head,
And I think I'm goin' out of my head,
And I think I'm goin' out of my head.
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● COME SEE ABOUT ME

By Holland, Dozier and Holland

I've been cryin' 'cause I'm lonely
Smiles have all turned to tears
But tears won't wash away fears
That you're never, ever gonna turn
To ease the fire that within me burns
You keep me cryin' baby for you
Keep me sighin' baby for you
So won't you hurry, come on boy, see
about me.

I'm giving up my friends just for you
My friends have gone and you have too
No peace shall I find
Until you come back and be mine
No matter what you do or say
I'm gonna love you anyway
Keep on cryin' for you
I'm gonna keep sighin' baby for you
So come on hurry, come on and see
about me
See about your baby.

Sometimes up sometimes down
A life so uncertain
With you not around
From my arms you may be out of
reach
But my heart says you're mine to keep
Keeps me cryin' baby for you
Keep on cryin' baby for you
So won't you hurry
Come on baby see about me.
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● WALKING IN THE RAIN

By Phil Spector, Barry Mann and Cynthia Weil

I want him and I need him
And someday, some way
Woh, oh, oh, oh, oh I'll meet him
He'll be kind of shy
But real good lookin' too
And I'll be certain he's my guy
by the things he'll like to do
(Like) walking in the rain
And wishing on the stars up above
And being so in love.
When he's near me I'll kiss him
And when he leaves me
Woh, oh, oh, oh, oh I'll miss him
Tho' sometimes we'll fight
I won't really care
I know he's gonna be all right
'Cause we've got so much we share
(Like) walking in the rain
And wishing on the stars up above
And being so in love.

Johnny, he'll never do
Billy it isn't him too
They would never know they'd never,
never ever love.
Walking in the rain
And wishing on the stars up above
And being so in love.
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Music, Inc.

● TOO MANY FISH IN THE SEA

By Whitfield and Holland

Look here girls, take this advice
And remember always in life
Into each heart some tears must fall
Tho' you love and lose, you must stand
tall
'Cause you all got to cry sometimes,
I said sigh sometimes
Pull yourself together, no use cryin'
forever
Because there's (too many fish in
the sea)
Uh huh, (too many fish in the sea)
I said there's short ones, tall ones,
and there's kind ones (too many
fish in the sea).

My mother once told me something
And every word is true
Don't waste your time on a fellow who
doesn't love you
He'll only mislead you, only grieve you
Don't worry about him, let him go,
do without him
Because there's (too many fish in the
sea)
Uh huh (too many fish in the sea)
I said there's short ones, tall, ones, and
there's kind ones, (too many
fish in the sea).

Well if a fish isn't on your line
Bait the hook and keep on tryin'
Don't let him get you down
There's other boys around
Because there's (too many fish in the
sea)
Uh huh (too many fish in the sea)
I said there's short ones, tall ones, and
there's kind ones (too many fish
in the sea).

Don't want nobody that don't want me
I ain't gonna love nobody that don't
love me
I don't need nobody that don't need me
I don't want nobody that don't want me
I ain't gonna love nobody that don't
love me.
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FIVE MOVIE REVIEWS AND RATINGS



THE AMERICANIZATION OF EMILY, an MGM release, is a savage comedy about the lunacy of war. With a hard-hitting, no punches barred script by Paddy Chayefsky based on the best-selling novel by the always controversial William Bradford Huie, it's a motion picture filled with romance, comedy and action. A diversified cast headed by James Garner, Julie Andrews, Melvyn Douglas, James Coburn, Joyce Grenfell and Keenan Wynn, star in the story of an American naval officer and an English girl caught in a wartime romance. It's one of the most highly entertaining and provocative motion pictures of recent years.

★ ★ ★ ★



MARRIAGE — ITALIAN STYLE stars Sophia Loren and Marcello Mastroianni, is directed by Vittorio De Sica, produced by Carlo Ponti and released by Joseph E. Levine. What more do we have to tell you? These great cinematic talents were largely responsible for the success of "Divorce-Italian Style" and "Yesterday, Today And Tomorrow." "Marriage-Italian Style", a romantic comedy in Eastmancolor and wide screen, will likewise score as an international hit.

★ ★ ★



CHEYENNE AUTUMN is a dramatic slice of American history, directed by John Ford and starring Richard Widmark, Carroll Baker, Karl Malden, Sal Mineo, James Stewart and Edward G. Robinson. This Technicolor, Panavision epic from Warner Brothers is an undiluted account of the shabby treatment given a band of 960 northern Cheyennes after they had surrendered to General Miles in 1877 and were sent to live on barren reservation land in which is now the State of Oklahoma. The Indians rebel, and many lives are lost before peace is restored.

★ ★ ★



JOHN GOLDFARB, PLEASE COME HOME is a modern fable that pokes fun at most of the sacred cows of civilization, lampoons political VIPs, and generally makes mock of man's self-importance. It stars Shirley Maclaine as an aloof magazine reporter assigned to cover a harem; Peter Ustinov, as King Fawz, the despot of an oil-rich Mid-East kingdom; and Richard Crenna in the title role — as a man of many gifts, the greatest of which is always to make the classic mistake. He is known as "Wrong-Way" Goldfarb. It's in color and cinemascope from 20th Century Fox.

★ ★



KITTEN WITH A WHIP stars Ann-Margret as a runaway juvenile delinquent who breaks into the home of a prosperous San Diego citizen (John Forsythe) and almost ruins his life. And all because he feels sorry for the 17 year old waif and tries to help her. Before she meets her just reward in this Universal release, the attractive young delinquent causes all sorts of violence and chaos.

JULY 1964

SUN	MON	TUE	WED	THUR	FRI	SAT
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

August



1964

SEPTEMBER 1964

SUN	MON	TUE	WED	THUR	FRI	SAT
	1	2	3	4	5	
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

SUN	MON	TUE	WED	THU	FRI	SAT
For August Birthstone SARDONYX Flower GLADIOLUS						1
2	3	4	5	6	7	8
				First Atomic Bomb—1945		
9	10	11	12	13	14	15
					Japan Surrendered—1945	
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31			Woman Suffrage—1920		



THE MONTH OF THE BEATLES

A Chicago TV station paid \$1,150 for eight unwashed bedsheets and four dirty pillow cases. In Boston, 150 neat, respectable-looking young ladies went on a scavenger hunt in the Hotel Madison, picking cigarette butts, tissues and a toothpaste tube from a trash cart on the 11th floor. All the microphones went dead during a concert in New York but no one noticed. In major cities across the United States and Canada, jelly bean factories worked overtime to meet the demand and thousands of young people paid as much as \$100 — maybe even more — to hear themselves scream.

The reason for it all? The Beatles, what else.

Last April, arrangements were set for the fabulous foursome to tour the U.S.A., with 15 appearances scheduled. But demands, and money, poured into the booking agency so another dozen dates were added. Thirty days was the limit though. A special arrangement with the Internal Revenue Service allows Britishers to rake in American dollars tax free as long as they leave within a month. The Beatles carried away more than a million bucks for their little excursion.

August 18, 1964 was B-Day in the United States. From out of the sky came the four wonder-wigs. Twelve thousand fans, 88,000 less than the police had expected, were at San Francisco International Airport to offer American hospitality to the Beatles. The crowd made up in enthusiasm and hysteria what it lacked in size and the policemen didn't stand a chance in maintaining order.

The Hilton Hotel was the first of the madhouses the Beatles occupied during their tour. An attempt at a press conference turned into a shambles, setting the pattern for those to follow. Outside the hotel, a boy carrying a "Beat It Beatles" sign had his shirt torn, was

kicked and dumped into a planter box by four young ladies. He really was asking for it.

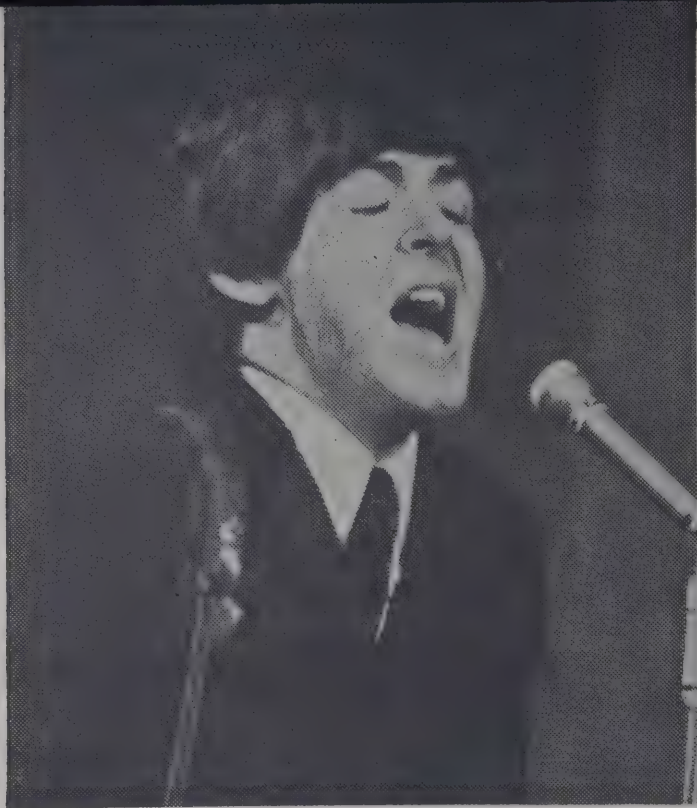
Police managed to keep the standing-room-only audience in the 1600 seat Cow Palace at safe distance from the Beatles and all 16 hysteria cases were able to lead relatively normal lives within a few days.

In Las Vegas, the Beatles pocketed \$55,000 without even going near any of the gambling tables. All they did was make two brief appearances at Convention Center.

Next stop, Seattle, Washington for more screams and money. After the concert, the boys made their getaway in an ambulance.

Vancouver, British Columbia was the first Canadian appearance and the first open air appearance for the Liverpool quartet. Ringo admitted that he prefers to perform indoors. "The atmosphere stays with you," he said. "In an outside auditorium a lot of it gets lost." Enough atmosphere remained to cause 160 cases of fainting in the audience.

At the Hollywood Bowl, again outdoors, Capitol Records recorded the concert. Beatles musical director George Martin was pessimistic about the outcome. "But we had a good engineer



PAUL

who'd done that sort of thing before. We got good separation between the music and the sounds made by the audience. It's not the sort of thing we'd want to release now because the Beatles have already recorded all the songs they performed. But it's valuable as a bit of history," said Martin.

A schoolteacher in Glasgow, Scotland made his students geography-conscious by having them learn the names of the U.S. cities the Beatles visited on their tour. Like, when you ask a Scottish girl about Denver, Colorado she'll tell you, "The Beatles were there on August 26th."

GEORGE



Seven hours in Cincinnati was worth \$30,000 to the mop heads. Top price for tickets was \$5.50, but the show was sold out two months in advance. Anyone who had a few "extra" tickets could get ten times the original price, and the Beatles weren't the only ones amassing small fortunes. As for the



Are the Beatles really singing behind all those screams? Below, those WMCA Good Guys again.



The Good Guys presented the Beatles in New York. Below, Joe O'Brien clips Ringo.





JOHN

concert, the gross was a record \$150,000, the screams were deafening, and the Beatles made their arrival and departure by helicopter.

Atlantic City . . . Philadelphia . . . Indianapolis . . . Milwaukee . . . Chicago . . . Detroit . . . the cities passed

in a dazzling blur. The Beatles seemed to be taking everything in stride, but the people traveling with them—press representatives, reporters, photographers, etc. — felt the strain.

In Atlantic City, Ringo combed his hair back and wandered out of the hotel for a few hours, unnoticed by

anyone. Later, a mob broke through police lines. One policeman was hospitalized and a soldier on leave suffered a broken leg.

There were thousands of disappointed Beatle fans in Toronto, Ontario. The city boasts the world's largest Beatle
(Continued on Page 56)



"Anyone from the press here?" asked John at the Beatles press conference.



B. Mitchel Reed & the Beatles.



The Beatles had to perform on a different stage every night. But the screams were the same everywhere.



THE 11th ANNIVERSARY OF ROCK AND ROLL

by LANCE ALLEN

In 1959 parents, educators, and psychologists sounded the death knell for Rock and Roll. They tolled the ten count over a music they declared to be in the throes of an expiring infancy.

Never have so many been so wrong. R&R wasn't dying, it was CHANGING; and the eulogies that were expounded were premature. 1965 marks the 11th anniversary of the BIG BEAT, and today there are more records sold, more dollars spent on R&R than on all other types of music combined.

In reviewing the history of R&R, one should keep in mind the fact that in virtually every field of popular entertainment repetition produces monotony, and monotony breeds indifference. Performers and mediums that re-

fuse to alter or modify their formulas find that sooner or later they have reached a "saturation point" and that the public no longer finds their acts or personalities palatable. Change is the life-blood of the entertainment business, where competition necessitates alterations in styles and techniques before they have become obsolete. It is infinitely more difficult to recapture than to retain your audience. Mediums which subject themselves to self-imposed limitations and restrictions invariably hasten their own demise. This has been the proven case with vaudeville and more recently with radio until many net-works underwent a complete re-evaluation and ultimately, a drastic overhauling. It is, therefore, a reasonable conclusion that the variations, changes, and substitutions to which R&R wisely continues to subject itself, indicate a healthy and realistic outlook which will encourage its supporters and thus assure its perpetuation.

It is virtually impossible to accurately recollect and re-trace the metamorphosis of R&R by using the conventional "years" system. Roughly however, we can divide it into three phases; 1954-1957, 1957-1962, 1962-1964. While it is true that some artists and styles will overlap from one period to another, each phase has, for the most part, its own individual characteristics and personalities.

During its first five years, R&R was dominated by Negro performers, both singles and vocal groups. There seemed

to be a most discernable dearth of white performers, and the number of worthy female entertainers could be counted on a trident. Most of the top-flight names at this time had backgrounds in Gospel or Blues, and their songs reflected this both in lyrics and instrumentation. The electric guitar was a "must" for every potential hit record, and the stuttering sax and wailing sax put in solo performances on almost every disc that reached the charts. The organ, which has been by-passed in recent times, was also a popular instrument of the era. During these years, the primary requisite seemed to be that a song be simple and loud. The arrangements were usually limited to three chords and a song might consist of one four-line verse repeated three times.

Although there was a minimum of orchestration, many of the stars more than compensated for this with their enthusiasm. Unique choreography also made their personal appearances a delight to witness.

Instrumentals were popular in the 50's and hits included Bill Doggett's "Honky Tonk," Dave Baby Cortez' "Happy Organ," Red Prysock's "Hand Clappin'," and numerous hits by King Curtis, Big Al Sears, and Syl Austin. Popular vocal groups and their big sellers included The Penguins "Earth-angel," Eldoradoes "Crazy Little Mama," Cadillacs "Cool It Fool," "Sugar Sugar," "Speedoo," The Chords "Why Do You Cry," "Desirie," "Zoop," The Coasters "Poison Ivy," "Yakety Yak," "Charlie Brown," The Drifters "There Goes My Baby," "True True Love," "Dance With Me," Clefones "Why Do You Do Me Like You Do," "String Around My Heart," "Little Girl Of Mine," Magnificents "Up On The Mountain," Turbans "When You Dance," Heartbeats "A Thousand Miles Away," "Oh Baby Don't," Del-Vikings "Come Go With Me," "Whispering Bells," Channels "Flames In My Heart," The Paragons "Two Hearts Are Better Than One," "Florence," Clovers "One Mint Julep," Hollywood Flames "Buzz Buzz Buzz," The Dells "I Wanna Go Home," "Oh Whatta Nite," "The Springer," Jesters "So Strange," Solitaires "Walk-in' Along," Flamingoes "Lover's Never Say Goodbye," "I Only Have Eyes For You," "I'll Be Home," Monotones "Book



Carl Perkins' "Blue Suede Shoes" is now a Rockabilly classic.



Elvis is the King of Rockabillys.

Of Love," Don Julian and The Mellow Kings "Tonight, Tonight," Harvey and The Moonglows "See Saw," "Ten Commandments Of Love," Danleers "One Summer Night," Frankie Lymon and The Teenagers "Why Do Fools Fall In Love," Louie Lymon and The Teenchords "Lydia," Little Anthony and The Imperials "Teardrops," and The Pearls "Ice Cream Baby." Other groups with smash hits included The Diamonds, Legends, Floyds, Valentines, G-Clefs, Nutmegs, Chesters, Ravens, and The Jacks.

Single artists were also extremely popular in the 1950's. The biggest names were Bo Diddley "Bo Diddley," "I'm A Man," Chuck Berry "Roll Over, Beethoven," "Maybelline," Bill Haley "Rock Around The Clock," "Crazy Man Crazy," Clyde McPhatter "Just To Hold My Hand," Ray Charles "Lonely Avenue," "I Gotta Woman," James Brown "Chonnie-On-Chon," "Try Me," Lloyd Price "Personality," Larry Williams "Bony Moronie," "Short Fat Fannie," Fats Domino "So Long," "Boll Weevil," "When My Dreamboat Comes

Home," Little Willie John "Fever," The Everly Brothers "Wake Up Little Susie," "Bird Dog," Little Richard "Long Tall Sally," "Slippin' And Sliddin'," "The Girl Can't Help It," "Lucille," "Tutti Frutti," and Elvis' "Heartbreak Hotel," "Love Me Tender," "Treat Me Nice," "Jailhouse Rock," "Teddy Bear," and a chain of other hits as long as an elephant's trunk. In all, Elvis sold 25,000,000 records during his reign as King of R&R.

Novelty acts were unusually popular through the mid 50's. The best of the humorous performers and songs were Screamin' Jay Hawkins "I Put A Spell On You," The Cellos "Rang Tang Ding Dong, (I am the Japanese Sandman,)" "Be-Bop Mouse," "Juicy Crocodile," The Chips "Rubber Biscuit," and Clarence "Frogman" Henry's "I Ain't Got No Home."

By 1957 Elvis had become Mr. Big in the music business, and his success encouraged other performers with similar backgrounds. Elvis had introduced the Country & Western touch to R&R

and thus had inadvertently opened the door to hundreds of artists whose capabilities might otherwise have remained untapped. The majority of singers able to take advantage of the new trend were white, and for the first time the Big Beat changed, from a Rhythm and Blues sound to a Rockabilly sound. The electric guitar became more popular than ever and there were many instrumentals that featured it, including The Champs "Tequila," The Ventures "Walk Don't Run," and Duane Eddy's "Forty Miles Of Bad Road," and "Raunchy."

Other musical innovations of this period included the introduction of the echo chamber and the replacing of the organ with strings. While the twangy guitar was enjoying unprecedented popularity, so were other instruments being re-evaluated for use in R&R.

The Drifters were the first name group to use violins and full orchestration to back them up, and they also featured more complex harmony as well as better musical arrangements than had been formerly employed. As well



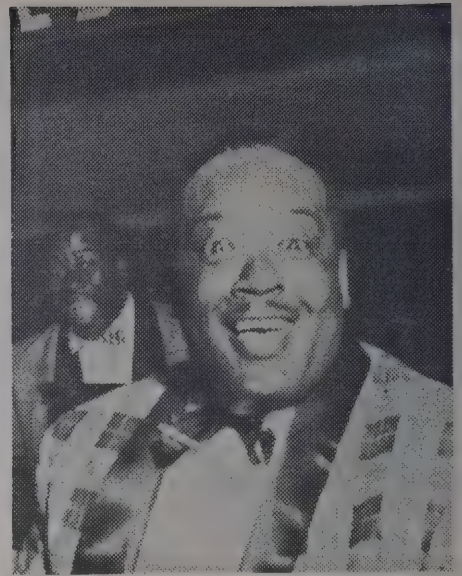
Buddy Holly (in glasses) and The Everly Bros.



The Drifters when Ben E. King sang lead.



Left, Bill Haley played country music. Below, Rock & Roll "founder" Alan Freed and Bo Diddley. Right, the great organist Bill Doggett.



as other groups, The Drifters refined their vocal renditions into a softer sound, using less falsetto, less bass, and more group harmony. By 1960 many acts were sporting both subtle harmony and exotic instrumentation.

Although the years 1957-1962 saw the predominance of white recording artists and the sounds they produced, no one can ever forget Chubby Checker and his fabulous Twist. It seems as if every five years a man is destined to come along who captures the imagination of the public and awakens a slumbering audience. First it was Elvis, and now it's the Beatles. Between them there was Chubby Checker, to whom R & R will be forever indebted.

Performers who made it a pleasure to turn on the radio between 1957 and 1962 included Frankie Avalon "Gingerbread Gingerbread," "Venus," "Dee Dee Dinah," "When A Girl Changes

From Bobbie Sox To Stockings," Ricky Nelson "Fools Rush In," Fabian "Tiger," Carl Perkins "Blue Suede Shoes," The Elegants "Little Star," Sam Cooke "You Send Me," Richie Valens "Donna," "La Bamba," The Big Bopper "Chantilly Lace," Eddie Cochran "Summertime Blues," Bill Parsons "All-American Boy," Mickey and Sylvia "Love Is Strange," Roy Orbison "Only The Lonely," "Blue Angel," Gene Vincent and the Blue Caps "Be-Bop-A-Lula," Buddy Holly and The Crickets "That'll Be The Day," "Every Day," "Peggy Sue," "Maybe Baby," Gene Pitney "Town Without Pity," "Mecca," "The Man Who Shot Liberty Valance," George Hamilton IV "A Rose And A Baby Ruth," Paul Anka "Diana," "Lonely Boy," Bobby Darin "Splish Splash," "Mack The Knife," "Queen Of The Hop," Bobby Rydell "Butterfly Baby," "Wildwood Days," "Make Me Forget," "Wild One,"

"Forget Him," "Volaire," Jerry Lee Lewis "Whole Lotta Shakin' Goin' On," "Great Balls Of Fire," Neil Sedaka "Calendar Girl," Ben E. King "There Is A Rose In Spanish Harlem," and numerous tunes by Conway Twitty, The Impalas, Chuck Jackson, and Johnny Tillotson.

1962 marked the beginning of Women's Suffrage in R&B. For the first time, the ladies became participants in the Big Beat instead of merely observers. A new era was dawning in which female vocalists (both groups and singles) would not only come into their own, but would dominate the record business.

Before the early 1960's girl singers had enjoyed only moderate and sporadic success. The record buying public, having been weaned on male performers, regarded all other efforts as inferior products. Although Connie Francis,



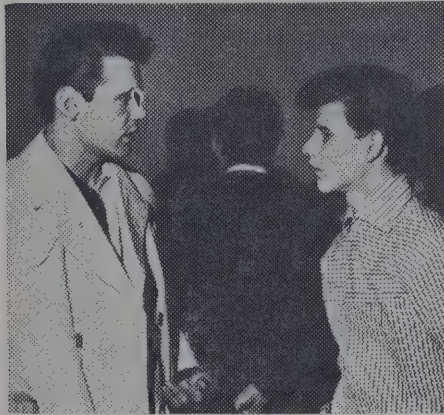
Fats Domino played his version of Dixieland.



"Earth Angel" by the Penguins is a collector's item.



Left, Marvin Gaye who came out of the Moonglows, is backed by Martha & the Vandellas. Below, Duane Eddy and Bobby Rydell. Right, Gene Pitney.



Brenda Lee, The Shirelles, and The Chantels sold well, they were considered the exceptions to the rule. Finally in 1962, the women organized and launched an overwhelming offensive with an abundance of hit songs and inspired stage presentations which made it impossible for them to be ignored any longer.

Primary exponents of this movement are Mary Wells "Bye Bye Baby," "Two Lovers," "You Beat Me To The Punch," "My Guy," Lesley Gore "It's My Party," "That's The Way Boys Are," "Judy's Turn To Cry," Diane Renay "Navy Blue," "Kiss Me Sailor," Dionne Warwick "Don't Make Me Over," "Anyone Who Had A Heart," "Walk On By," The Shirelles "This Is Dedicated To The One I Love," "I Met Him On A Sunday," "Mama Said," "Soldier Boy," "Will You Still Love Me Tomorrow," Martha and the Vandellas

"Come And Get These Memories," "Heat Wave," "Quicksand," "Dancing In The Street," The Supremes "Where Did Our Love Go," The Angels "My Boyfriend's Back," Dixie Cups "Chapel Of Love", Little Eva "Locomotion" Brenda Lee "All Alone Am I," "Emotions," "All The Way," and Connie Francis' "Lipstick On Your Collar," "Who's Sorry Now," "Mama," "Where The Boys Are," "If I Didn't Care," and "Carolina Moon."

Another interesting new development on the R&R scene has been the introduction of Surfing and Hot Rod music. Within the past two years the "West Coast influence" has made its presence felt to an ever-increasing degree, and has gained steadily in popularity and sales. Groups who have made an impression include The Beach Boys "Little Duece Coupe," "Shut Down," "Surfin' Safari," "Surfin' USA," "When

I Grow Up To Be A Man," The Ripchords, The Astronauts, Jan and Dean "Dead Man's Curve," "Little Old Lady From Pasadena," and others. Even the Four Seasons, the most consistent American hit-production group, employ the "Hot Rod sound" as evidenced in their arrangements of "Sherry," "Big Girls Don't Cry," "Walk Like A Man," and "Rag Doll."

Perhaps the greatest entertainment phenomenon of the past decade is the influx of European recording artists to our country. The infectious sound of the Big Beat has succeeded in permeating foreign shores and has inspired the young people of other nations to adopt R&R. Visitors from abroad who are brightening our musical horizons currently are (of course) The Beatles, The Dave Clark Five, Rolling Stones, Peter and Gordon, The Double-Six, Curtice Diah, Billy J. Kramer, Gerry and The Pacemakers, and Rita Pavone. The American record-buying public has embraced these young stars and encouraged their continued contributions.

In looking toward the future, it is reasonable to surmise that Rock and Roll will never die but that it will change. Regardless of whether it is known as Rhythm and Blues, Rockabilly, Surfin' Music, the Twist, or Soul Music, R&R will continue to offer the sounds most people want most to hear. Just as its listeners and performers change over the years, so does the name by which the Big Beat is known. This only serves to indicate that the patrons of R&R are willing and eager to experience new and varied musical interpretations. The fact that there is better balance among the performers in R&R today than in any other field of music, lends more than adequate testimony to the intelligence and open-mindedness of its supporters.



At one time hits by girl singers were extremely rare, record sales were dominated by males. Now Connie Francis, Millie and Leslie Gore are popular.

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● I FEEL FINE

By John Lennon and Paul McCartney
(As recorded by The Beatles)

Baby's good to me
You know she's happy as can be
You know, she said so
I'm in love with her and I feel fine.

Baby says she's mine
You know she tells me all the time
You know she said so
I'm in love with her and I feel fine.

I'm so glad that she's my little girl
She's so glad
She's telling all the world
That her baby buys her things
You know, he buys her diamond rings
You know she said so
She's in love with me and I feel fine.

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Philippines controlled by MacLen Music, Inc.,
c/o Walter Hofer, 221 W. 57th St., New
York

● AMEN

By Johnny Pate and Curtis Mayfield

Amen, amen, amen, amen, amen
Sing it over
Amen, amen, amen, amen, amen
See the little baby
Wrapped in a manger on Christmas
morning
Singing in the temple
Talking with the elders
Tomorrow there's wisdom.

Amen, amen, amen, amen, amen
Hallelujah
Amen, amen, amen, amen, amen
Down at the Jordan
John was baptizing and saving all
sinners
See him at the seaside
Talking with the fishermen
And made them disciples.

Amen, amen, amen, amen, amen
Keep on pushin' now
Amen, amen, amen, amen, amen
Hallelujah now
Amen, amen, amen, amen, amen.
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Broadway, New York, New York. (10036).

● DO-WACKA-DO

By Roger Miller

I hear tell you're doing well
Good things have come to you
I wish I had your good luck charm
And you had a do-wacka-do, wacka-
do, wacka-do, wacka-do, wacka-do,
wacka-do

They tell me you're runnin' free
You're days are never blue
I wish I had you're happiness
And you had a do-wacka-do, wacka-do,
wacka-do, wacka-do, wacka-do,
wacka-do.

I see you going down the street in your
big Cadillac
You got girls in the front, girls in the
back

Yeah and way in the back you got
money in the sack
Both hands on the wheel and your
shoulders reared back
I hear tell you're doing well
Your days are never blue
Good things have come to you
I wish I had your happiness
And you had a do-wacka-do, wacka-do,
wacka-do, wacka-do, wacka-do,
wacka-do.

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● SHA LA LA

By Robert Mosley and Robert Taylor

Sha la la, la la la
Sha la la, la la la
Sha la la, la la la
Oh oh oh, oh oh oh, oh oh oh.
I met you for the first time last night
Then you danced with me and held
me tight

Wee baby you made me feel alright
And this is the song I sang all night
Sha la la, say you love me
Sha la la, my love is true
Let's spend our life together
And we'll be happy forever and ever.
When you kissed me I felt so weak
I never had such a grander treat
Everytime I saw you walk down the
street

My heart pounded to the sha la la beat
Sha la la, say you love me
Sha la la, my love is true
Let's spend our life together
And we'll be happy forever and ever.
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● SHE'S A WOMAN

By John Lennon and Paul McCartney
(As recorded by The Beatles)

My love don't give me presents
I know that she's no peasant
Only ever has to give me
Love forever and forever
My love don't give me presents
Turn me on when I get lonely
People tell me that she's only foolin'
I know she isn't
She's a woman who understands
She's a woman, who loves her man
She's a woman, she's a woman.

She don't give boys the eye
She hates to see me cry
She is happy just to hear me say
That I will never leave her
She don't give boys the eye
She will never make me jealous
Give me all her time as well as lovin'
Don't ask me why
She's a woman who understands
She's a woman who loves her man
She's a woman, she's a woman.

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Walter Hofer, 221 W. 57th St., New York,
New York.

● THE WEDDING

By Fred Jay and Joaquin Prieto

You by my side, that's how I see us
I close my eyes, and I can see us
We're on our way to say "I do-oo"
My secret dreams have all come true-oo
I see the church, I see the people
Your folks and mine happy and
smiling
And I can hear sweet voices singing
"Ave Maria."

Oh my love, my love this can really be
That someday you'll walk down the
aisle with me
Let it be, make it be that I'm the one
for you
I'd be yours, all yours, now and
forever.

I see us now, your hand in my hand
This is the hour, this is the moment
And I can hear sweet voices singing,
"Ave Maria",
"Ave Maria, Ave Maria, Ave Maria,
Ave Maria."

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P. J. PROBY

James Marcus Smith or P.J. Proby, as he is usually known is currently the most talked about man on the British disc scene. After his fantastic first T.V. appearance on the "Around The Beatles" show his good looks, great act, voice and long hair that sweeps back with a Tom Jones-style bow, have won him thousands of fans.

When he was 15 he used to sing with Tommy Sands at the Hitching Post, a sort of old cowboy bar and dance place, near Houston, Texas where P.J. was born. He was earning 25 dollars a night. There was also another local singer called Elvis who, being a little older, was earning 100 dollars a night and had even had a record released. The friendship between them grew because El started dating P.J.'s step sister and became a regular visitor to the Smith household.

When Colonel Tom Parker spotted Elvis and decided to make him into a big rock-star. P.J. decided that he too was going to learn the business. For the next eight years he learned singing, dancing, acting, painting and song-writing. His fame was spreading and in '57 he moved to Los Angeles to play the major night spots under his name at that time, Jet Powers.

A recording contract was in the offing, but before it was signed a disastrous T.V. show ruined his opportunity. During the interval some friends went to see him and after drinking some wine he felt a bit out of shape, but he carried on with the show. Part of the set was an ornamental pool with real seals in it. P.J. went on with his guitar round his neck and when he bowed he overbalanced and fell right amongst the seals. The audience started walking out and when the police were called to restore order, that was the end of the show.

He went to work as a carpenter but he was not happy; a number of jobs followed. Still trying to get back into show-biz he pursued his song-writing career. One day while passing an office block he noticed the name of a Music Co. and decided to take in a couple of songs. The company liked them and 200 dollars changed hands; this was the start of the road back to fame. He paid his back rent, bought a new suit and attended all the best publicity parties, but the strongest drink ever to be seen in his hand was orange juice. The record company which had previously turned P.J. down, signed



P.J. Proby, who clicked with "Hold Me," was seen on Shindig.

him up, and following his first disc came a tour with Andy Williams.

Another friend on the road to fame was Jack Good, who asked P.J. to appear in some of his U.S. T.V. productions. These shows included not only light entertainment, but also Shakespeare.

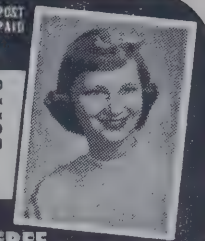
When Jack Good came to this country to produce the "Around The Beatles" show, he brought a number of P.J.'s demo discs with him. Brian Epstein upon hearing them asked Jack to invite P.J. over for the show.

P.J. was so impressed with his reception and enthusiasm of his fans here, that after a brief return to the States to clear things up, he has returned to live here.

His first disc "Hold Me" proves he is one of the most fantastic vocal talents to hit the British pop scene for years. Topline T.V. and radio dates are already arranged, besides the possibility of a couple of film roles.

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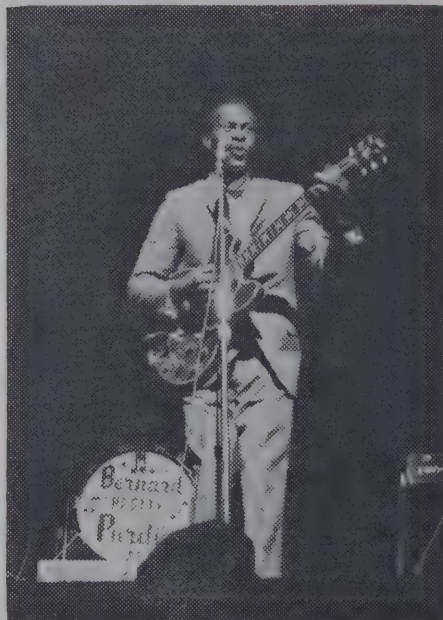
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A ROCK 'N' ROLL DOUBLE HEADER

(Continued from Page 37)

ladies in striking red dresses step into the spotlight. The Supremes build a soulful, hand-clapping mood that fills the theatre. Jay and the Americans are next. They sing their classic, "Only In America" and "Come A Little Bit Closer," their latest. The girls in the audience squeal their approval.

"Nineteen Sixty Four, an' we're gonna dance some more," begins lead singer Joe Billingslea as the Contours launch their wild rendition of "Can You



Chuck's latest is "Promised Land."

Do It." They're all over the stage, singing, dancing, leaping, running and doing splits, as the spotlight flickers on and off in an old-time-movie effect.

The Ronettes, of "Be My Baby" fame, are popular with their bump-and-grind choreography. They're followed by the Searchers, direct from England, who perform their great hits, "Needles And Pins," "Don't Throw Your Love Away" and "Someday We're Gonna Love A-gain."

Each new song they record adds to the already top-drawer reputation of Martha and the Vandellas. The girls created a "Heat Wave" at the Brooklyn Fox then they put the audience in a mood for "Dancing In The Street." It's obvious that the attractive trio really enjoys performing for their fans.

Little Anthony and the Imperials are returning to the heights of popularity they enjoyed in the 50's, and rightfully so. They are one of the most energetic acts in show business. From their dramatic entrance, wearing fluorescent

jackets and gloves, to their acrobatic finale, they dominate the stage.

Another British import, Dusty Springfield is introduced by m.c. Murray the K. The platinum-tressed vocalist sings "Wishin' And Hopin'."

The Miracles are next, demonstrating the superb showmanship that's made them a top group over the years. When they finish their act with "Mickey's Monkey", their ties and jackets cast aside in the spirited workout, the audience goes ape.

Wrapping up the show is Marvin Gaye, the epitome of cool soul. With his smooth, easy-going style, he shakes up the house singing his many hits, including "Try It Baby" and "Baby Don't You Do It."

All the performers join Murray and Marvin onstage for the big finale, as the curtain closes.

For anyone outside the New York area who may have missed these two



Dee Dee sang "Deep Dark Secret."

great concerts we suggest you try our instructions for a Do-It-Yourself-Rock-And-Roll-Show.

First, place on your phonograph the records of all the people featured in the two shows. Next, darken the room, leaving just one light on these pages. Now concentrate real hard on the pictures, scream and throw jelly beans. It's almost like being there.

● WILD ONE

By Stevenson and Hunter

Wild one, wild one
Wild one, you're a rebel
And they say you're just no good
But they might change their mind
If they only understood
Wild one, I understand
I know you've never had a chance
You're a victim of circumstance.

Can't you see
Just where you stand with me
I've givin' you my heart
I've givin' it to you
Don't you know where you go
I will follow you
So fight if you wanna, and go where
you wanna, be wild as can be
But save your love for me, save your
love for me.

Wild one, just let them talk
Be what you wanna be
Forget your love for me
And find security
Wild one, you know that in my heart
you're the only one
No matter what you've done.

Can't you see
Just where you stand with me
I've givin' you my heart
I've givin' you my heart
Don't you know where you go
I will follow you
So fight if you wanna, and go where
you wanna, be wild as can be
But save your love for me, save your
love for me.

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● HOW SWEET IT IS (To Be Loved By You)

By E. Holland, B. Holland and L. Dozier

How sweet it is to be loved by you
Yes baby ooh, how sweet it is to be
loved by you
Ooh, baby, I need the shelter of
someone's arms
And there you are
I needed someone to understand my
ups and downs
And there you were
With sweet love and devotion
Deeply touches my emotion
I wanna stop and thank you baby
I wanna stop and thank you baby
Hey now, how sweet it is to be loved
by you
Oh, baby how sweet it is to be loved
by you, yes it is.

Close my eyes at night
And wonder what would I be without
you as my wife
Everything was just a bore, all the
things I did seems I'd done it
before
But to brighten up all my days
With a love so sweet in so many ways
I wanna stop and thank you baby
I wanna stop and thank you baby
Hey now, how sweet it is to be loved
by you
Oh baby, how sweet it is to be loved
by you,
You were better to me than I've been
to myself
For me there's you and nobody else
Stop and thank you baby
I wanna stop and thank you baby, oh
oh.

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● RIGHT OR WRONG

By Wanda Jackson

Right or wrong I'll be with you
I'll do what you ask me to
For I believe that I belong
By your side right or wrong
Right or wrong it's gotta be
Always you, always me
Won't you take me along
To be with you right or wrong
If it's right for me to love you
It couldn't be wrong for me to care
If you will say you love me
My life with you I'll share
Right or wrong, day by day
All my love, all the way
For I believe that I belong
By your side right or wrong.

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● OH NO, NOT MY BABY

By Gerry Goffin and Carole King

When my friends told me you had
someone new
I didn't believe a single word was true
Showed them all I had faith in you
I just kept on sayin'
Oh no, not my baby, oh no, not my
sweet baby,
You're not like those other guys
Who lead you on and tell you lies.
My mama told me when rumors spread
There's truth somewhere and I should
use my head
I didn't listen to what she said
I kept right on sayin'
Oh, no not my baby, oh no, not my
sweet baby
You're not like those other guys
Who play with hearts like they were
toys.
Well you might have had a last
minute fling
But I'm sure it didn't mean a thing
'Cause yesterday you gave me your
ring
And I'm so glad that I kept on sayin'
Oh no, not my baby, oh no not my
sweet baby.

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Music, Inc

● ANYWAY YOU WANT IT

By Dave Clark

(As recorded by The Dave Clark 5)

Anyway you want it
You can call me any day
Anyway you want it
You can always hear me say
It's alright, (it's alright)
It's alright, (it's alright)
It's alright, (it's alright)
It's alright, (it's alright).
Anyway you want it
That's the way it will be
You don't want money
You don't want a diamond ring
You say you want my lovin'
More than any other thing
It's alright, (it's alright)
It's alright, (it's alright)
It's alright, (it's alright)
It's alright, (it's alright).
Anyway you want it
That's the way it will be
Anyway, anyway you want it
That's all right by me
Anyway, anyway you want it
That's the way it will be.

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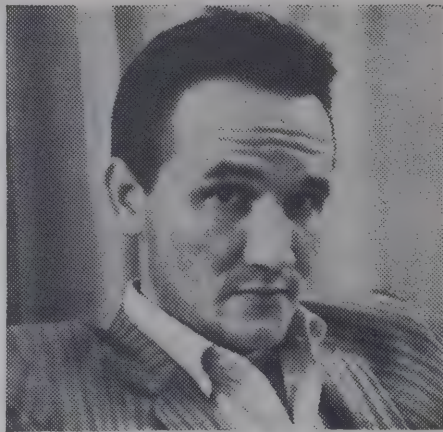
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ROGER MILLER

ANSWERS YOUR QUESTIONS



"I always wanted to write songs."



"I starved a few years."

Multi-talented Roger Miller is a comedian, singer, songwriter and accomplished musician. He combines these skills on such hit single records as "Dang Me" and "Chug-A-Lug" and big selling album "Roger And Out."

Roger was in New York recently for a Jimmy Dean TV show so we arranged an interview.

"I rarely answer people straight from the top of my head," said Roger. "I think about my answers first. Sometimes people accuse me of being slow. I'm not, I'm just thinking, that's all."

We found Roger to be an intelligent, articulate young man.

Q: Did you always want to be an entertainer?

A: I've never had eyes for anything else.

Q: How did you reach this decision?

A: First you have to find out what you want to be. I didn't just want to be like everybody else. I wanted to be myself. To say you want to be a singer and entertainer doesn't cover very much. You have to decide what direction you want to run. You have to find the best way that you can project on stage . . . because if you're uncomfortable you're not doing it right.

Q: How did you learn the right direction for yourself?

A: Well, I starved a few years. I've washed dishes . . . been a cowboy . . . a soldier . . . been an ex-soldier . . . I played every kind

of an instrument as a sideman.

Q: What instruments do you play?

A: I play drums, guitar and hoe-down fiddle.

Q: When did you make your first attempts at songwriting?

A: When I was a boy. I've always wanted and tried to do this. I'm one of the fortunate ones who's always known what I wanted to be I just never knew how to go about it.

Q: Was there any turning point in your career when you felt that you were finally on your way up?

A: No. I felt I was on the way many times but nothing happened.

Q: Were there any big influences at the beginning?

A: I always wanted to write songs like Hank Williams, but it didn't work out that way.

Q: What are some of the things you write about?

A: I write more love songs than I do funny songs. I see another person's situation, imagine myself in their place and write a song about it. I like to be imaginative . . . just turn your mind loose and let it run. If you have a creative mind something comes from it. It's like priming a well.

Q: How did you write "You Can't Roller Skate Into A Buffalo Herd"?

A: That is a philosophical thing. It says you can't do this and you can't do that, but you can be hap-

py if you have a mind to. That's all the song says.

Q: How about "Dang Me"?

A: It's about a guy fussing at himself for going out and boozing it up. "Chug-A-Lug" has a message. It says that liquor tastes bad.

Q: Do you drink?

A: A little socially. I'm about the most sociable person you could imagine.

Q: During a typical day what do you do?

A: Think about my career. Get things organized. Look for something to write about . . .

Q: Do you always look for song ideas?

A: Yes. It stays in the back of my mind all the time. You train yourself to be perceptive.

Q: How often are you on the road?

A: About 28 days out of a month.

Q: What do you think of the Beatles?

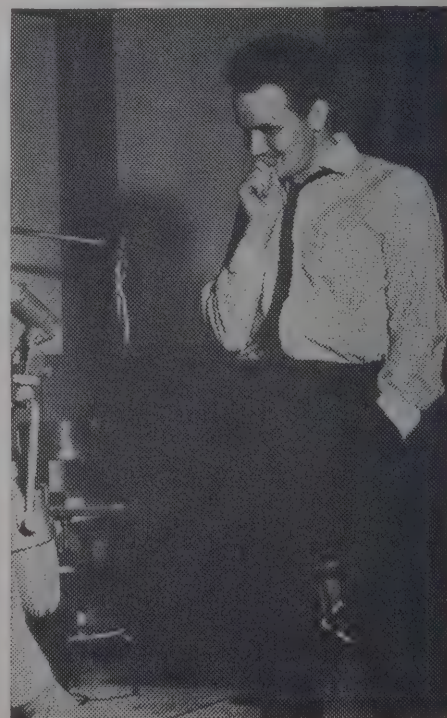
A: I think they're really talented. But I kind of wish they'd get out of the way a little bit and let some home-grown American talent take over. Actually, I'm for anyone who's good. Maybe the Beatles woke us up to the fact that we're not everything. Sometimes we sit around and all of a sudden somebody from somewhere else comes along with something better than us.

Q: Do you have any future plans?

A: There's a lot of things I want to do . . . Acting is one. Well I hope I've given you something you can write about.

Q: You certainly have. Thank you, Roger Miller.

"I think about my career a lot."



SOMETIMES I WONDER

By Curtis Mayfield

Sometimes, sometimes you make me wonder

I get the blues
And tho' I wonder
You should hate me day and night
But when I am home, everything's alright
Who's the fool, me or you
Sometimes I wonder.

Can I get an answer
You're sittin' there with a smile upon your face
What's on your mind
I don't know
While she's prancing all over the place
You should hate me day and night
But when I am home, everything's alright
Who's the fool, me or you
Sometimes I wonder.

You weren't worried when I stayed out all night long
What's come over you
Whatever I do seems to never be wrong
When you should hate me day and night
But when I am home, everything's alright
Who's the fool, I don't know
Sometimes I wonder.

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ALWAYS SOMETHING THERE TO REMIND ME (There's)

By Hal David and Burt F. Bacharach
I walk along the city streets
You used to walk along with me
And ev'ry step I take recalls how much in love we used to be
Oh how can I forget you
When there's always something there to remind me.
When shadows fall I pass the small cafe where we would dance at night
And I can't help recalling how it felt to kiss and hold you tight
Oh how can I forget you
When there is always something there to remind me.
Always something there to remind me.

I was born to love you and I will never be free
You'll always be a part of me
Who-a who-a who-a who-a.

If you should find you miss the sweet and tender love we used to share
Just come back to the place where we used to go
And I'll be there
Oh how can I forget you
When there is always something there to remind me
Always something there to remind me.

I was born to love you
And I will never be free
You'll always be a part of me
Who-a who-a who-a
I'll never love another
I never will forget you
You'll always be a part of me.

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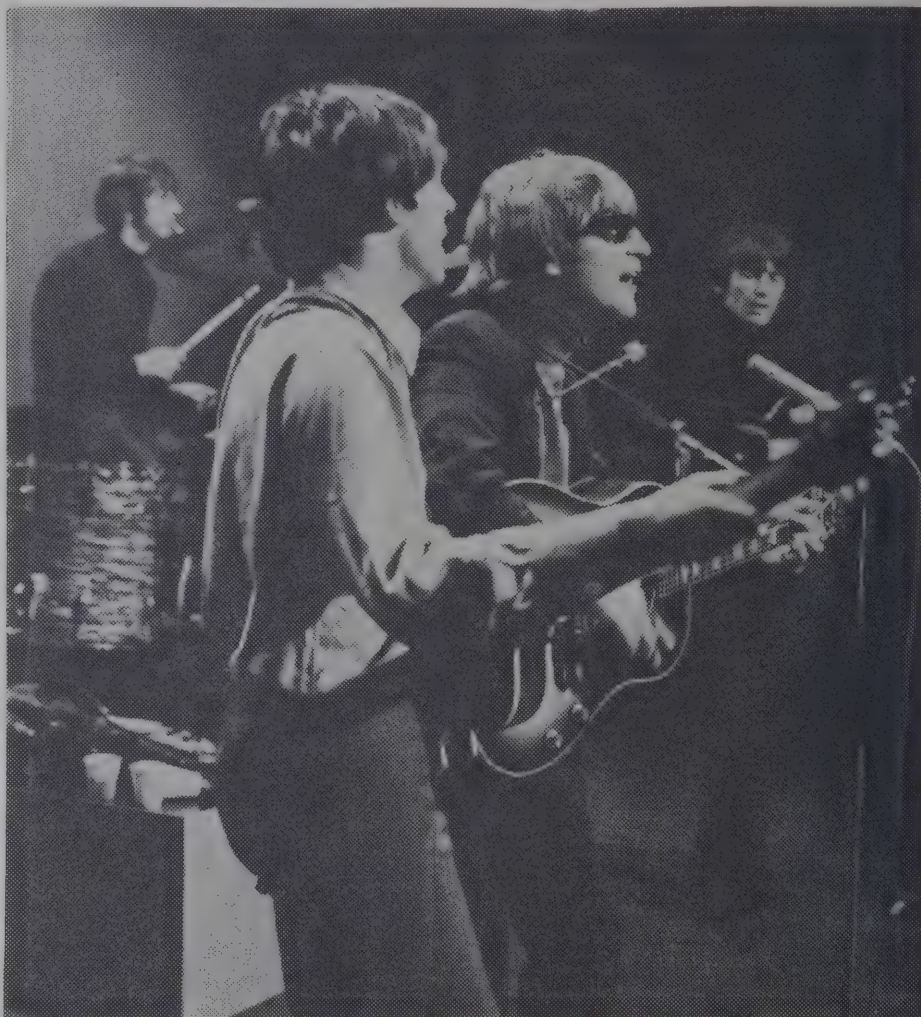
THE MONTH OF THE BEATLES

(Continued from Page 45)

fan club, but even with 2 shows scheduled, there were seats available for only 33,622 of the 54,000 fan club members. It was the largest audience for any one day during the tour. The wonder wigs take was \$93,000.

Charles O. Finley, owner of the Kansas City Athletics paid the Beatles a record \$150,000 to squeeze an extra date into their schedule. Seating in Municipal Stadium was boosted from 33,000 to 41,000, but only 20,000 tickets were sold. Anyway, the fans got their money's worth.

In Dallas, the American Legion postponed setting up a military exhibit until after the Beatles concert on September 18th. They were afraid that if they parked a tank in front of the auditorium it might be stripped, or crushed, by Beatle fans.



The Beatles will return in April. Will they still be as popular?

Another day, another town, another fantastic gross . . . The tour swung through Montreal, Canada, down to Jacksonville, Florida and up to Boston. Then Baltimore, Pittsburgh, Cleveland and New Orleans.

In Cleveland's Public Auditorium, Deputy Inspector Carl C. Bare stopped the show when a swarm of teenagers attempted to storm the stage. The Beatles didn't want to leave, so the police and Derek Taylor, assistant to Brian Epstein, managed to restore order and the concert was resumed.

A sold-out charity show for Cerebral Palsy, with seats ranging from \$5 to \$100, was the final stop for the mop tops. Teenagers outnumbered adults 6 to 1 in New York City's huge Paramount Theatre. Yeah, yeah, yeah.

During their month-long stay in this country the Beatles lived things up wherever they appeared. Reading about their adventures became a habit. Now that they're gone, things seem mighty dull.

C'mon back soon, already, Beatles!

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CROSSWORD

ACROSS

- 1 --- Gardner, actress
- 4 --- Jaffe, actor
- 7 At that time
- 11 Curved bone
- 12 ---- Garland, singer
- 13 Impolite
- 14 Doug ---, actor
- 16 --- Day, singer
- 17 Lyric poem
- 18 Robert ---, singer
- 19 One of The Beatles
- 22 Fasting period
- 23 Opera song
- 24 Jimmy ---, singer
- 25 Foxy
- 28 Lady singer
(2 wds.)
- 31 Compass point
- 32 Felines
- 33 Roof edge
- 34 Depend
- 35 --- Lawford, actor
- 36 --- Taylor, actor
- 39 --- Mack, TV host
- 40 Assumed name

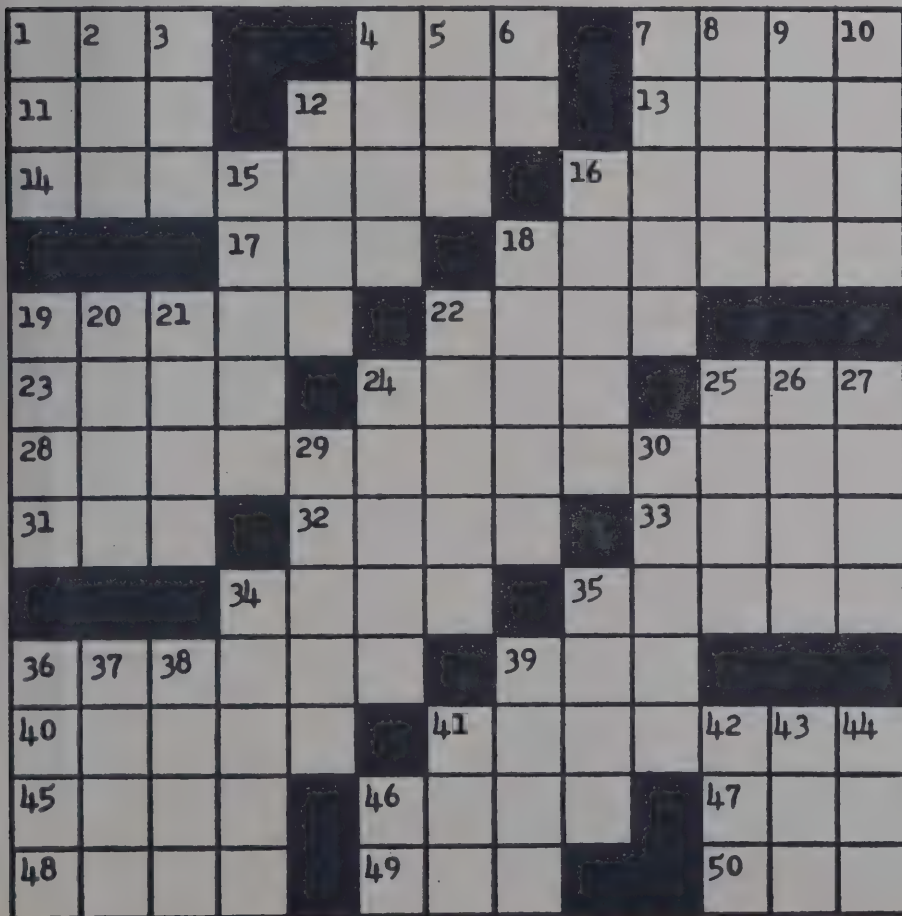
- 41 Elvis ---, singer
- 45 Transmit
- 46 --- Sedaka, singer
- 47 --- Arden, actress
- 48 Pigs
- 49 Past
- 50 Have lunch

DOWN

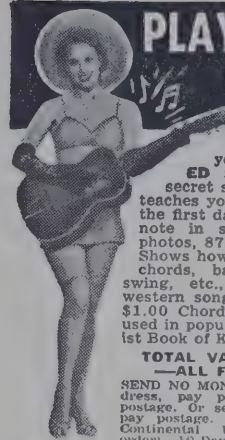
- 1 Upper limb
- 2 --- Damone, singer
- 3 TV network
- 4 Certain
- 5 Fruit drink
- 6 "You Are --- Sun-
shine"
- 7 Food fish
- 8 Throw
- 9 --- Adams, singer
- 10 Bird's home
- 12 Jujitsu
- 15 Robert ---, actor
- 16 ---- Douglas,
actress

- 18 Toothed wheels
- 19 Speed contest
- 20 Common metal
- 21 Baseball team
- 22 Southpaw (slang)
- 24 Distributed cards
- 25 Begone, cat!
- 26 Reside
- 27 River in Belgium
- 29 Freezers
- 30 Requires
- 34 Peruses
- 35 Fruit skin
- 36 Reckless
- 37 Spread for bread
- 38 --- Crosby, singer
- 39 The Kingston ---
- 41 Wooden pin
- 42 Brenda ---, singer
- 43 --- Gabor
- 44 Eventually
- 46 Our continent
(abbr.)

Answer on Page 63



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THE SUPREMES HAVE ARRIVED

(Continued from Page 19)

our record" says Florence, slightly astonished at their recent chart-toppers. Mary, too, is overwhelmed at audience response. "They've been treating us so nicely . . . they really have."

Success couldn't happen to three nicer young ladies.



Diana (top), Mary & Florence.

DIANA ROSS, lead singer, wanted to be a dress designer. Now she designs some of the outfits the Supremes wear on stage. Her favorite singers are the Motown Records people, Jackie Ross, Dionne Warwick, Gladys Knight and The Pips and The Dells. Swimming and bowling are her hobbies. Clothing is a major interest. Diana likes "Knit suits . . . bright colors . . . pink . . . orange . . . yellow . . . green. I love hats and shoes and I just bought a Persian lamb coat with a mink collar."

MARY WILSON, the only Supreme who wasn't born in Detroit, is from Greenville, Mississippi. Nancy Wilson, Dionne Warwick, The Four Tops, The Temptations and Gene Pitney head her list of favorites. Mary bowls for relaxation and, like Diana, is crazy about clothes, "especially knit suits." She still feels great everytime she hears a Supremes' record played on the radio and remembers the days of their first record when she would run to turn up the radio everytime the song was played.

FLORENCE BALLARD is twenty-one years old, as are all the Supremes. She's responsible for the group's name. The trio used to be The Primettes, because they were the sister group to the Primes. "But after we cut our first record someone handed me a list of 15 names and asked me to pick one. I thought Supremes was good, so that's what we became." Florence digs The Temptations, Nancy Wilson, Aretha Franklin, Barbra Streisand and "all types of music". She enjoys bowling and buying clothes, too.

AN INTERVIEW WITH JAN AND DEAN

(Continued from Page 29)

DON: What would you say is the reason for the success of Jan and Dean?

JAN: You're only as good as your records are. We just seem to be able to feel something when we know it's good and be able to record it. We've been around for a long time. We've met a lot of people, which always helps.

DEAN: What we're doing now is following trends. Like, a lot of singers establish their own style and they stay there no matter what happens in the world about them. You have to change with the times. If something like the Twist comes along you should do a twist record, because that's what people want. We didn't. When the Twist came out we refused to do a Twist record and those were about our leanest years. When surfing hit, we loved it, knew what it was and we said, "why shouldn't we sing about it, too."

DON: What sort of changes, if any, has success made in your lives?

DEAN: You never want to think you changed. But it all depends on how you take it. We were talking to George Maharis about a year ago, and he took it about the same way we did. As long as he enjoyed it, it was okay. But as soon as it started to pressure him, he'd get off. He didn't care what it cost him. He would rather be happy than stay in the same groove that he didn't really like.



Jan & Dean are individualists.

DON: Where is George these days?

DEAN: I don't know. But he's happy wherever he is. When we talked to him a year ago, he wasn't doing anything then either and he didn't really care. He'll come up with the right thing sooner or later. That's the way we feel. As long as we don't have to do it for a living and to eat by, it's okay. We don't have to worry about anything and get ulcers and all that stuff.

(Jan and Dean had to return to the theatre for the next show, so I reluctantly concluded one of the most enjoyable, candid interviews in my job as a Hit Parader editor.)

● MOUNTAIN OF LOVE

By Harold Dorman

Standing on the mountain
Looking down on the city
The way I feel
Is a doggone pity
Teardrops falling down the
mountain side
Many times I've been here
And many times I've cried
We used to be so happy
When we were in love
High on the mountain of love.

Night after night
I've been standing here alone
Weeping my heart out till cold grey
dawn

Hoping that you love me
And you'll come here, too
Hoping just by chance
That I'll get a glimpse of you
Trying hard to find you
Somewhere up above
High on the mountain of love.

The mountain of love, the mountain
of love

You should be ashamed
Used to be the mountain of love
But you just changed your name
Way down below there's a half a
million people

Somewhere there's a church
With a big tall steeple
Inside the church there's an altar
Filled with flowers
Wedding bells are ringing
And it should have been ours
That's why I'm so lonely
Way up above

High on the mountain of love
High on the mountain of love
High on the mountain of love.

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● LOVE POTION NUMBER NINE

By Jerry Leiber and Mike Stoller

I took my troubles down to Madam
Ruth

You know, that gypsy with the gold
capped tooth

She's got a pad down at thirty-fourth
and vine

Sellin' little bottles of love potion
number nine

I told her that I was a flop with
chicks;

"I've been this way since nineteen
fifty six."

She looked at my palm and she made
a magic sign

She said, "what you need is love
potion number nine."

She bent down and turned around and
gave me a wink

She said, "I'm gonna mix it up right
here in the sink."

It smelled like turpentine and looked
like India ink

I held my nose, I closed my eyes, I took
a drink

I didn't know if it was day or night
I started kissin' ev'rything in sight

But when I kissed the cop down at
thirty fourth and vine

He broke my little bottle of love
potion number nine.

I had so much fun that I'm going back
again

I wonder what happens with love
potion number ten.

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● WALK AWAY

By Black and Jergens

Walk away, please go
Before you throw your life away
A life that I could share for just a
day

We should have met some years ago
For your sake I say
Walk away, just go.

Walk away and live
A life that's full
With no regret
Don't look back at me
Just try to forget
Why build a dream that cannot
come true

So be strong, reach the stars now
Walk away, walk on.

If I heard your voice
I'd beg you to stay
So don't say a word
Just run, run, away.

Goodbye my love
My tears will fall
Now that you've gone
I can't help but cry
But I must go on
I'm sad that I have been searchin' so
long

You, I loved you, but told you walk
away, walk on, walk on.

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● GETTING MIGHTY CROWDED

By Van Mc Coy

I'm packin' up my memories
And I'm gonna move on out of your
heart

Turnin' in my keys and I'm gonna
move on out of your heart

'Cause there ain't room enough for
two

Sharin' your heart with someone new
Will never do (It's getting mighty
crowded)

I'm telling you (It's getting might
crowded).

Gonna take these dreams of mine
And I'm gonna move on out of your
life

Stop wastin' my time
And I'm gonna move on out of your
life

'Cause there ain't room enough for
three

In dreams that were made for you
and me

And so you see (It's getting mighty
crowded)

Too crowded for me (It's getting
mighty crowded).

I'm savin' you the trouble
Of puttin' me down

Right on the double, yeah yeah
I'm gonna shop around.

Find myself another heart where I
can live all by myself

Gonna find myself a heart I don't have
to share with nobody else

'Cause you didn't treat me like you
should

Sneaking around the neighborhood
It's just no good (It's getting mighty
crowded)

Too crowded for me (It's getting
mighty crowded).

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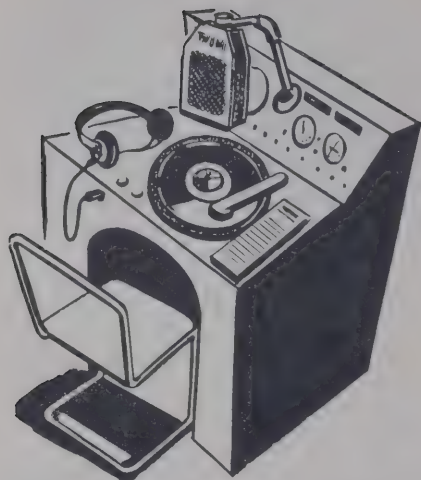
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Platter Chatter

winner, like "Baby Love," "When The Lovelight Starts Shining Through His Eyes," "Come See About Me" and "Ask Any Girl". Buy it. (Motown MT 621)

ON THE STREET WHERE YOU LIVE is one of eleven show stoppers from Broadway's top musicals sung superbly by Vic Damone. In addition to the title tune, Pete King and the orchestra back Vic on "Maria," "Younger Than Springtime," "I Could Write A Book," "She Loves Me" and a half dozen more. (Capitol T-2133)

DELIGHTFUL TOGETHER unites for the first time on records two popular singers, Betty Everett and Jerry Butler. Their duet on "Let It Be Me," included in the album, became quite a hit and the rest of the tunes are just as great. Dig "Love Is Strange," "Ain't That Loving You Baby," "I Can't Stand It" and "Our Day Will Come." It's a delight to listen to this very successful coupling of two outstanding vocal stylists. (Vee Jay VJ-1099)

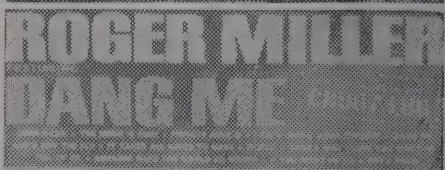
PEOPLE from "Funny Girl" is in the 4th Barbra Streisand album. So is "My Lord And Master," "Fine And Dandy," "Supper Time," and several others which have been done dozens of times by other singers. Barbra makes them sound completely new — like a song you're suddenly hearing for the first time. Magical. (Columbia CL-2215)

THE CAT spotlights the wailing, groovy, funky sound of Jimmy Smith on organ, backed by a shouting big band. Lalo Schirrin arranged and conducted the outing which features exciting performances of "St. Louis Blues," "Theme From The Carpetbaggers," "Delon's Blues" and "Blues In The Night," to list a few. A top-notch album. (Verve V 8587)

ROGER AND OUT includes "Dang Me" and "Cbug-A-Lug," Roger Miller's two big hits, in a nutty assortment of comedy gems from the far out mind of the personable singer/songwriter/comedian/musician. Along with the humor, each tune has a homey little message. Entertaining listening. (Smash MGS 27049)

RUSSIA GOES JAZZ features swinging themes from classic Russian compositions, like Rimsky Korsakoff's "Scherzade," Stravinsky's "Firebird Suite" and Tchaikovsky's "Nutcracker Suite." The musicians are people like Zoot Sims, Jim Hall, Jimmy Guiffre, Teddy Charles, Eric Dolphy, Pepper Adams and lots more. If you like jazz, classical or just plain swinging music done very smoothly and tastefully, this album makes it. (United Artists UAL 3365)

JOHNNY MATHIS, THE GREAT YEARS gives you 24 great tunes called from 14 previous Mathis Lps. Few singers can create a romantic mood as effectively as the smooth-toned Mr. Mathis. Just place this 2 record set on your phonograph and melt as Johnny glides through such best sellers as "Wonderful! Wonderful!", "It's Not For Me To Say," "Misty," "Small World," "Maria," "Stella By Starlight," and "Chances Are." Very pretty music. (Columbia C2L 34)





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11:06 P.M. PLUS 7 SECONDS — You are untouched—while every hoodlum is on the run

The VITAL Decision is YOURS to make! Which shall it be? ☐ To play it "chicken" by running away? ☐ Be a "hothead" and be beaten up? ☐ Mail coupon now and be prepared with Yubiwaza to send your attackers flying!

I'M A 3rd-DEGREE HOLDER OF THE BLACK BELT—SYMBOL OF HIGH PROFICIENCY IN THE JAPANESE SYSTEM OF SELF-DEFENSE THAT USES NO WEAPONS BUT BARE HANDS. I spent many years in Japan learning these little-known SECRETS. The most amazingly effective of all Self-Defense techniques that stood out in ALL my Japanese Training is contained in my AMAZING new Yubiwaza book - all yours to have if you ACT NOW. YUBIWAZA is the name of a fantastic system of Self-Defense that makes use of an EASY-to-Learn knowledge of vital body areas, and the techniques of the use of just ONE Finger or the entire hand to counteract & overcome ANY violent attack. It is commonly known that with the aid of Yubiwaza, young men - and girls, too! - with only a few hours of training, turn back 2, 3 and even 4 attackers - temporarily DISABLING ONE, putting another to flight, making a third howl with pain, while the fourth begged his opponent to stop!

NOW YOU TOO CAN LEARN YUBIWAZA!

The experts in Japan, who know and teach these ONE-finger techniques, have now explained that YUBIWAZA is a centuries-old system of Self-Defense which is so simple and so effective that outsiders were never instructed in its use. The system was restricted to Japanese who SWORE to apply these methods only in time of danger and attack by an aggressor. Many of the very techniques in my Yubiwaza book, once highly guarded secrets of the ancient Samurai warriors never shown to outsiders are now shown to you - FIRST time!

EASY -- And I am now ready to show you, too, through clear, easy-to-understand photos, every secret. I guarantee to make you a YUBIWAZA specialist in hours—or every cent you paid will be refunded. You don't have to attend my school where I train beginners like you and turn them into experts. Now I can show you how to practice YUBIWAZA in the privacy of your own home with only a few minutes of practice a day. I'll show you how to defend yourself against hoodlums, bullies, "wise guys" and juvenile delinquents who respect neither lives nor property. When you apply YUBIWAZA methods, you can cut an aggressor down with JUST ONE FINGER! You can disarm an opponent rushing you with his fists, a broken bottle, a revolver or any kind of bludgeon. You can turn an aggressor's attack into your advantage with only one finger or your bare hands. No matter how "hot" the action gets, YUBIWAZA keeps you "on top." You can apply simple pressure of your finger against any one of a dozen or more vital nerve centers of your opponent and watch his gun or knife fall from his limp hand while he himself sinks to the ground completely helpless and faint. If the neighborhood bully pushes you, you

"I WEIGH ONLY 98 LBS. — YET I CAN PARALYZE A 200 POUND ATTACKER WITH JUST A FINGER — BECAUSE I KNOW YUBIWAZA!"

says Yoshie Imanami —
Pretty Japanese wife of N.J. Fleming — Yubiwaza Master



can make him say "uncle" quickly — with the help of YUBIWAZA!

MASTER EVERY SITUATION!

Make no mistake! The world is crowded with anti-social enemies who think nothing of sticking a knife into the ribs . . . or attacking peace-loving citizens just for the fun of it . . . or molesting boys and girls shamelessly. There is a crying need for a system of self-defense that relies on KNOWLEDGE, not big muscles or strength . . . that depends on TECHNIQUE — not on weight or size of body . . . that is based on simple TRAINING—not on illegal possession of weapons. When you know YUBIWAZA you can disarm and disable your opponent in seconds. You can repel a mugger who grabs you from behind—no matter how big he is or how much he weighs. Instantly you know WHERE to attack, and how. You learn the body's major vulnerable regions, the defense or on-guard position to take, and your body's personal weapons which you can apply to maximum advantage. I have jam-packed all I know about YUBIWAZA into my Guide, which I have profusely illustrated and clearly explained. I take you step by step through the fundamentals of this amazing system so that you understand clearly and immediately how these effective principles work. You learn those tricks used by marines, police and G-men . . . how to floor any bully . . . how to touch vital spots that will make any attacker helpless. No matter whether you are big or small, strong or weak, you can overpower practically any opponent with lightning speed!

BECOME A NEW MAN!

Knowledge of YUBIWAZA will turn you into a NEW MAN even if you never actually have to use it! For you will become SELF-ASSURED through your ability to handle yourself. You will walk with a deter-

mined and confident air secure with the knowledge that NOTHING can frighten you . . . that you can deal with ANY man, ANY weapon, ANY situation—and that you can do all this with NO bodily contact! And you will win respect and admiration from everyone.

Thousands of men of all ages have won confidence and respect by learning YUBIWAZA. YOU can do the same! You owe it to your own peace of mind . . . to your friends and loved ones—to be able to defend yourself in these days when attack may come at any time and place from hoodlums, criminals and delinquents. So mail Coupon NOW for my COMPLETE instruction on YUBIWAZA. If you and your friends don't say that YUBIWAZA has made a NEW MAN out of you, every cent will be refunded!

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If you order now, I'll include without extra charge 2 free gifts: your personal copy of HOW TO EASILY OVERCOME AND MASTER AN INFERIORITY COMPLEX, BASHFULNESS AND SHYNESS—plus—HOW TO DO STRONG-MAN STUNTS WITH EASE. And if you order promptly, I'll also include without extra charge your personal Membership Card in the American Yubiwaza Federation.

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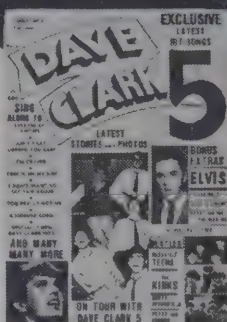
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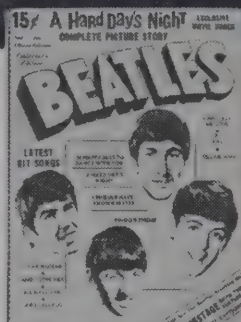
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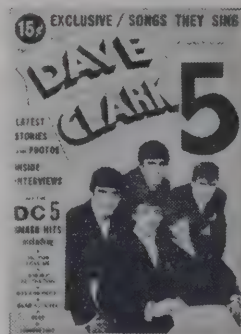
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● AIN'T IT THE TRUTH

By Bob Feldman, Jerry Goldstein and Richard Gottehrer

Your conscience has got a hold on you
Uh huh, you're thinking of things you
used to do

Uh huh, things that caused me pain
Uh huh, things you can't explain
Now ain't it the truth
Now baby, now ain't it the truth, now
baby.

You're hurting deep down inside
Uh huh, you've got a painful look in
your eyes, yeah, yeah, yeah
'Cause you've remembered when and
uh huh

I said you'd want me back again
And a-now, ain't it the truth
My baby, now ain't it the truth
My baby, oh, oh, oh, oh
I know you need my love
Now that ev'ryone has put you down
But that's the story of love
You always will need it, when it ain't
around.

Now you think that you will get me
back
Uh huh but don't you bet your life on
that

No, no cause you did me wrong before
And uh huh, and I don't want you no
more

And-a now ain't it the truth
My baby, now ain't it the truth, my
baby.

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● REACH OUT FOR ME

By Hal David and Burt F. Bacharach

When you go through a day
And the things that people say
They make you feel so small
They make you feel that your heart
Will just never stop achin'
And when you just can't accept
The abuse you are takin'
Darlin', reach out for me
Don't you worry, I'll see you through
You just have to reach out for me
I'll be there and I'll comfort you
Oh, yes I will comfort you and love you
Oh, how I'm gonna love you.

When good friends prove untrue
And the things they do to you
They make you feel so bad
They make you feel that you haven't
a reason for livin'

So when you feel you could throw in
the towel
And just give in
Darlin', reach out for me
Don't you worry, I'll see you through
You just have to reach out for me
I'll be there and I'll comfort you
Oh, yes I will comfort you and love you
Oh, how I'm gonna love you
La la la la la la.
La la la la la,
La la la la la.

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● TALK TO ME BABY

By Cynthia Weil and Barry Mann

Hey pretty please now talk to me baby
Sweet little girl you're driven me
crazy

Come on and tell me what did I do to
you?

Girl if you just sit there and cry
How am I ever gonna know why
Why you're mad at me
And how did I make you blue
Did I forget your birthday?
Did I forget to call?
Girls get mad at such little things
How can a guy ever think of them all?
Hey pretty please now talk to me baby
Sweet little thing you're driving me
crazy

Give me a break and do what I tell
you to

I don't care what I did that's wrong
Just come right here where you belong
And I'll find a way to make it all
up to you.

Hey pretty please now talk to me
baby

Open your heart and honey then maybe
Somethin' you say may give me a
little clue

Now before you drive me insane
Little girl you gotta explain
Say anything but baby don't say
we're through.

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A	V	A		S	A	M		T	H	E	N		
R	I	B		J	U	D	Y		R	U	D	E	
M	C	C	L	U	R	E		D	O	R	I	S	
				O	D	E		G	O	U	L	E	T
R	I	N	G	O		L	E	N	T				
A	R	I	A		D	E	A	N		S	L	Y	
C	O	N	N	I	E	F	R	A	N	C	I	S	
E	N	E		G	A	T	S		E	A	V	E	
				R	E	L	Y		P	E	T	E	R
R	O	B	E	R	T		T	E	D				
A	L	I	A	S		P	R	E	S	L	E	Y	
S	E	N	D		N	E	I	L		E	V	E	
H	O	O	S		A	G	O		E	A	T		

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● DON'T FORGET I STILL LOVE YOU

By Guy Louis

Don't forget I still love you
Everyday we're apart
Someone else will be kissing you
But you'll still be in my heart
Don't forget I still love you
When his arms hold me tight
Just remember that I still care
Tho' I'm losing you tonight
When I told you I loved you
I promised I'd be true
And I'll keep that promise
My whole life thru'
I could never forget you
And how our love was so true
Goodbye my darling and don't forget
that I'm still in love with you.
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● TIME IS ON MY SIDE

(As recorded by The Rolling Stones)
By Norman Meade and Jimmy Norman
Time is on my side (yes it is)
Time is on my side (yes it is)
Now you always say
That you wanna be free
But you'll come runnin' back
(I said you would baby)
You'll come runnin' back
(I said so many times before)
You'll come runnin' back to me.
Time is on my side (yes it is)
Time is on my side (yes it is)
You're searchin' for good times
But just wait and see
You'll come runnin' back
(I won't have to worry no more)
You'll come runnin' back
(Spend the rest of my life with you baby)
You'll come runnin' back to me.
Go ahead, go ahead and have a good time
And, baby, do everything your heart desires
Remember I'll always be around
And I know, I know like I told you so many times before
You're gonna come back, baby
'Cause I know you're gonna come back knockin', yeah knockin' right on my door, yeah, yeah.
Well time is on my side (yes it is)
Time is on my side (yes it is)
'Cause I got the real love
The kind that you need
You'll come runnin' back
(I said you would baby)
You'll come runnin' back
I always said you would
You'll come runnin' back to me.
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● BIG MAN IN TOWN

By Bob Gaudio

Big man in town
Each day as I grow older
The nights are getting colder
Someday the sun will shine on me.
Money, I don't have any
I'm down to my last penny
But darling, don't cry over me
I'll be a big man in town, honest honey
I'll be a big man in town, promise honey
I'll be a big man in town
Just you wait and see
You'll be proud of me
Big man in town.

They think I'm just a rover
But my rovin' days are over
Someday your folks will welcome me
I went away a small man
But I'll come home a tall man
Then what a pretty bride you'll be.
I'll be a big man in town, honest honey
I'll be a big man in town, promise honey
I'll be a big man in town
Just you wait and see
You'll be proud of me
Big man in town
I'm gonna make it
Just wait and see, I'm gonna.

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● EVERYTHING'S ALRIGHT

By John D. Loudermilk

There's a bunch of guys in town
Who's been buggin' you and hangin' around
And calling you on the phone and talkin' real smart
Ev'ry brand new him that calls is one of them
They're trying to mess us up and make us part.

They're ganging up on my baby
Coming on strong, tryin' to turn you against me and take you home
Don't listen baby, ev'rythin's alright
Ain't gettin' you, baby, without a fight
Oh, baby, hold me tight
Everything's alright

This bunch of alley cats
Oughta be chasin' rats
Instead of a little mouse's ear like you

But they're out doing their best
Tryin' their best to mess up a love that's honest and true,
(Repeat chorus).

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● I'M GONNA BE STRONG

By Barry Mann and Cynthia Weil

I can see you're slipping away from me
And you're so afraid
I'll plead with you to stay
But I'm gonna be strong
And let you go your way.
Love is gone, there's no sense in holdin' on
'Cause your pity now would be too much to bear
So I'm gonna be strong
And pretend I don't care
I'm gonna be strong and stand just as tall as I can.
Yes, I'm gonna be strong and let you run along and take it like a man
When you say it's the end
I'll just hand you a line
I'll smile and say don't you worry I'm fine
And you'll never know darling after you've kissed me goodbye
How I'll break down and cry.

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● A HAPPY GUY

By Larry Kusik and Kenny Rankin

Some guys like a nine to five job
And a house with a white picket fence
Some guys live for that weekly pay check
But to me it don't make much sense
I don't like a tight collar or a suit with a matching tie
I like to pick up and go where the four winds blow
And that's why I'm a happy guy.

I steer clear of sweet talkin' gals
They got wedding bells on their mind
They want a guy to stay home every night
But me, I'm a different kind
Now, I move when I'm ready and I don't have to tell you why
I just grab my hat and leave where I'm at
And that's why I'm a happy guy.

You can look for me when I'm passing through
And I'll stay a while in your town
We can live it up and let the good times roll
But don't try to settle me down
No gal's gonna chain me
I was born with a rovin' eye
And when the thrill is gone I'll be movin' on
And that's why I'm a happy guy.

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1. Date of Filing — September 30, 1964.
2. Title of Publication — HIT PARADER
3. Frequency of Issue — Bimonthly
4. Location of known office of Publication — Division St., Derby, (New Haven County), Connecticut (zip — 06418)
5. Location of the Headquarters or General Business Offices of the Publishers — Division St., Derby, (New Haven County), Connecticut (zip — 06418)

6. NAMES AND ADDRESSES OF PUBLISHER, EDITOR, AND MANAGING EDITOR:

- Publisher — John Santangelo, Derby, Connecticut
Editor — Edward D. Konick, Hamden, Connecticut
Managing Editor — Burton N. Levey, Woodbridge, Connecticut
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An astounding offer? Yes! But this is an astounding system that can work beauty miracles for you. And we would like to have you prove it! Therefore, we invite you to use the complete, patented system in your own home for 30-days without obligation.

We want only the sincere person interested in new and more glamorous beauty to make this test. To eliminate curiosity seekers and the insincere, we merely ask that you send a good-faith deposit of \$1.98 while making use of this system. It is only a deposit. Nothing more. It is refundable to you, if at the end of 30-days you are not thrilled and delighted with the new and more beautiful you. However, the system is also yours to keep without paying another penny. A rare bargain . . . don't you agree!

Your mirror and tape-measure must be the judge, so why delay another minute. Clip and mail the coupon below now. You have nothing to lose and a new and lovelier YOU . . . to gain. Others have done it. You can too, if you mail the coupon today.

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Dynallure Program, Dept. D-83
285 Market St., Newark, New Jersey

Yes, it's true! In seven days you must look in your mirror and see a new and lovelier you . . . or you pay nothing!

In 30 days your body will be slimmer and trimmer. Your bust more beautiful. Your face and hair lovelier. You'll be a more radiant alive and exciting person! And you'll accomplish all this in the privacy of your own home without anyone knowing your secret until . . . **GIRLS BEGIN ENVYING THE NEW YOU . . . and MEN BEGIN DRIVING YOU CRAZY FOR DATES!**

This is what happens when you take the Princess Jacqueline System that remakes girls and women of all ages, from head to toe, into attractive, desirable, beautiful women.

Seeing Is Believing! You Are the Only Judge!

Whether thin or fat, tall or short, buxom or flat-chested, heavy or thin legs, dry or blotchy skin . . . the Princess Jacqueline System can help you become the beautiful siren men dream about.

Step by step you learn how to slim and trim your figure without exhausting diets or exercises. How to gain a more exciting bust-line and figure. How to overcome problem legs. (This alone is worth many times the cost of the system.) How to make your hair your crowning glory . . . so it frames your face in beauty. How to have the silken complexion and hands men love to touch. How to gain a flat, smooth tummy. Glamorous hips and thighs. Plus secrets that make men "putty in your hands" by using special techniques to attract and win the opposite sex.

All the secrets that lovely models, movie and TV stars use are revealed to you. And what wonders they produce. Quickly. Surely. Effortlessly . . . in only 10 minutes a day. And they're all yours to use as our guest for 30 days!



FREE!
"HOW TO BE ATTRACTIVE TO BOYS!"

If you send for my Dynallure Program now, I will send you, absolutely FREE as a gift to you—THIS FANTASTIC NEW BOOKLET THAT REVEALS AN ALMOST MAGNETIC WAY TO ATTRACT ATTENTION and popularity—at parties, dances, at the beach—the boys will notice YOU, while the other girls watch enviously, and jealously ask "What's SHE got that makes her so POPULAR?" The thrilling secret lies in this special book—your FREE GIFT from Princess Jacqueline.

Check Here the Special Problems You Wish to Overcome

- ☐ Beautiful Bosom
 - ☐ Silky Soft Hair
 - ☐ Slim Sleek Figure
 - ☐ Rose-Petal Complexion
 - ☐ Grace, Poise, Charm
 - ☐ Make-up Secrets
 - ☐ New Popularity
- (Check as many as you wish, —there's no extra charge!)



MAIL DURING 30-DAY NO-RISK HOME TRIAL!

DYNALLURE PROGRAM, Dept. D-83
285 Market St., Newark, New Jersey

YES, I accept your offer and desire to prove everything you say in my own home for 30 days . . . without risk or obligation. I enclose my refundable \$1.98 good-faith deposit, which will be returned if I am not delighted and thrilled with the new "me"! Please send complete program in plain wrapper.

Name..... Age.....

Street.....

City..... Zone..... State.....

RECORD RIOT

60 SMASH SONGS \$2⁹⁸ ppd.

Featuring:

"BABY LOVE" • "IS IT TRUE"

"LEADER OF THE PACK"

"THE DOOR IS STILL OPEN
TO MY HEART"

"YOU REALLY GOT ME"

"I DON'T WANT TO SEE
YOU AGAIN"

"RAG DOLL" • "DANG ME"

"WISHIN' AND HOPIN' "



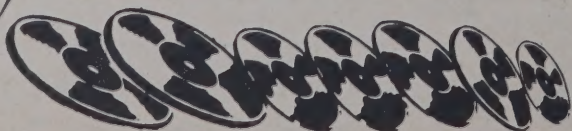
- Includes The Top Rock, Rhythm, Pop and **FOLK HITS**
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- Makes A Perfect Party-Pak

YOU GET ALL OF THE FOLLOWING SONGS:

- | | | |
|---------------------------------------|-----------------------------------|---|
| 1. Baby Love | 21. Do You Love Me | 41. Dang Me |
| 2. Leader Of The Pack | 22. Once Upon A Time | 42. The Little Old Lady (From Pasadena) |
| 3. Is It True | 23. Three Window Coupe | 43. Under The Boardwalk |
| 4. The Door Is Still Open To My Heart | 24. Chapel Of Love | 44. Rag Doll |
| 5. You Really Got Me | 25. Romeo And Juliet | 45. Wishin' And Hopin' |
| 6. I Don't Want To See You Again | 26. Love Me With All Your Heart | 46. Nobody I Know |
| 7. She Loves You | 27. Blue Velvet | 47. Judy's Turn To Cry |
| 8. Stay | 28. Busted | 48. More |
| 9. We Love You Beatles | 29. Hello Heartache, Goodbye Love | 49. Green Green |
| 10. Please Please Me | 30. Be My Baby | 50. If I Had A Hammer |
| 11. Hello Dolly | 31. Then He Kissed Me | 51. Denise |
| 12. The Shoop Shoop Song | 32. A Walkin' Miracle | 52. Wait Till My Bobby Gets Home |
| 13. I Want To Hold Your Hand | 33. This Little Girl | 53. Ta, Ta |
| 14. As Usual | 34. Hot Pastrami | 54. Yogi |
| 15. Um, Um, Um, Um, Um, Um, | 35. Da Doo Ron Ron | 55. Wild One |
| 16. Surfin' Bird | 36. Killer Joe | 56. Puppy Love |
| 17. Anyone Who Had A Heart | 37. Volare | 57. Mama |
| 18. Somewhere | 38. All My Love | 58. O Dio Mio |
| 19. Take These Chains From My Heart | 39. Dreamin' | 59. I Love The Way You Love |
| 20. Ain't That A Shame | 40. Kiddio | 60. Tall Oak Tree |



**AMAZING OFFER
LESS THAN 5c PER SONG!**



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P.O. BOX 151, DERBY, CONN. (No C.O.D.'s)
Gentlemen:

Enclosed is \$2.98 (cash, check, money order).
Please rush me my 60 SMASH HITS.

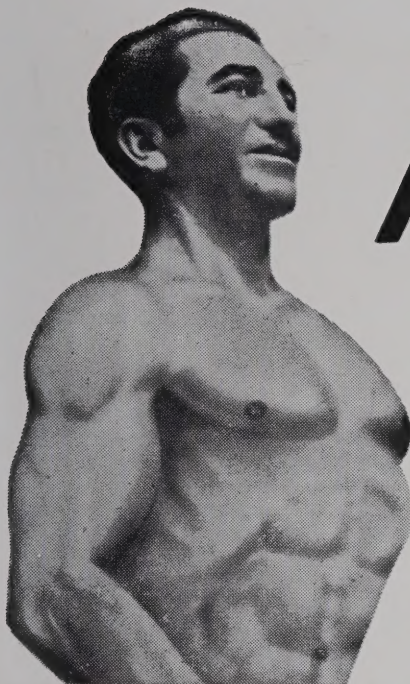
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Address

City Zone State

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STRENGTH-POWERED with 520 MIGHTY MUSCLES!
To Become A STAR in ANY SPORT! A SUCCESS in EVERYTHING!

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I'LL RUSH to you FREE My Professional Secrets

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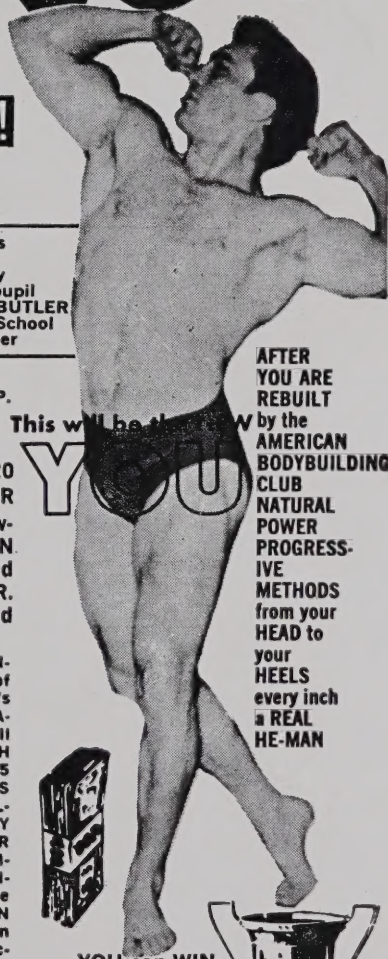
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FREE ALL FIVE \$5 WORLD-FAMOUS
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Powerful to land a knock-out blow fast.
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How to Become a FEARLESS SELF-DEFENSE FIGHTER.
OVERPOWERING ANY BULLY TWICE YOUR SIZE!

This is
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from your
HEAD to
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a REAL
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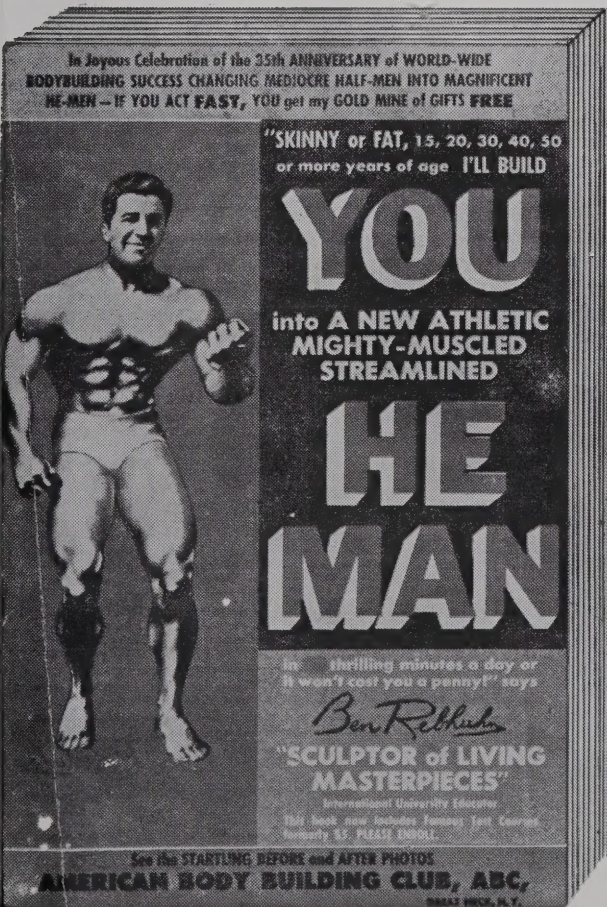
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PHOTOS of STRONG MEN and CHAMPIONS once WEAKER

than you, as you will see in their pitiful BEFORE Photos and Stories. There are scores of How-
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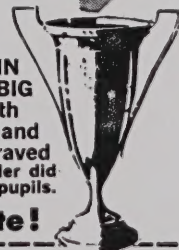


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UTES a day, in the SECRECY of
YOUR OWN ROOM this book's
RAPID-FIRE, EASY as ABC FA-
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and many other pupils.



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AMERICAN BODY BUILDING CLUB, Dept. HP-52, GREAT NECK, NEW YORK
Mail me FREE all 5 WORLD FAMOUS STRENGTH TEST COURSES,
including PHOTO BOOK of FAMOUS STRONG MEN, once weaklings,
now famous Strong Men, and How to Become one of Them.

- ☐ I enclose 10c for mailing and handling.
I am under no other obligation.
I'm checking everything I need to give me the kind of body I want.
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Let me know
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\$100 worth
of Sports,
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PLEASE PRINT OR
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Which piano keys should you strike to play this tune?



Mer - ri - ly we roll a - long, roll a - long,

FREE "NOTE-FINDER"

Guides Your Fingers to Right Note Every Time!



PLAY REAL TUNES YOUR VERY FIRST DAY — Even If You Don't Know a Single Note Now

Or Perhaps You'd Prefer to Play the
GUITAR, ACCORDION, SAXOPHONE—
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MAIL THE COUPON BELOW and we'll rush you one of our famous U. S. School of Music "Note-Finders" — absolutely FREE! Also, we'll send you a big, Free, illustrated booklet that shows how easily and quickly you can learn to play not only the piano, but ANY popular instrument.

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Imagine yourself being a sought-after guest... making many new friends... entertaining at parties... hearing compliments on your wonderful new talent... attaining new poise and self-confidence... perhaps even making extra money! And best of all, experiencing the deep-down satisfaction that comes from actually creating music whenever you please.

These rich rewards are waiting for you. Now, with this famous home-study Course, you can actually play your favorite instrument in a much shorter time than you have ever imagined!

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No previous training needed — no "special talent" required. Right from the start, this

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Over 1,250,000 people the world over have turned to this "Easy-as-A-B-C" way to learn music! You learn in spare time of your own choosing. You become your own music teacher... and progress as rapidly or as leisurely as you wish. No dreary scales and exercises. No inconvenient lesson periods.

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Why not let this Course bring the many pleasures of music into YOUR life! Let us show you why our way to learn music is so EASY—and so much FUN! See for yourself why our Courses have been so successful since 1898. Just mail coupon for free piano "Note-Finder" and our illustrated FREE BOOKLET. We'll also send you a Free Guitar Demonstration Lesson, showing you how to tune a guitar! Absolutely no obligation; no salesman will call. Mail coupon to: U. S. SCHOOL OF MUSIC, Studio A22, Port Washington, L.I., N. Y. (Licensed N.Y. State Education Dept.)



WHICH OF THESE INSTRUMENTS WOULD YOU LIKE TO PLAY?

(Just Check in the Coupon Which One Interests You Most)

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I am interested in learning to play the instrument checked below. Please send me the free piano "Note-Finder," your free illustrated booklet "Now You Can Learn Music in Your Own Home," and the free Guitar-Tuning Demonstration Lesson. I will not be obligated at all, and no salesman is ever to call.

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|------------------------------------|--|--------------------------------------|
| <input type="checkbox"/> Piano | <input type="checkbox"/> Saxophone | <input type="checkbox"/> Tenor Banjo |
| <input type="checkbox"/> Guitar | <input type="checkbox"/> Violin | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Organ | <input type="checkbox"/> Steel Guitar | <input type="checkbox"/> Trombone |
| <input type="checkbox"/> Accordion | <input type="checkbox"/> Trumpet, Cornet | <input type="checkbox"/> Mandolin |
| | <input type="checkbox"/> Ukulele | |

DO YOU HAVE INSTRUMENT?

☐ Yes ☐ No
(Special reduced prices on instruments)

Mr. }
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Address.....

City.....

State.....ZIP.....

☐ If under 18, check here for Booklet "A"